▶ Over 900 New Products Listed/Camcorder Lab Tests ◀

Video Review

THE WORLD AUTHORITY ON HOME VIDEO

CHEVY IN 'FLETCH LIVES'

OCTOBER 1989

BUYER'S GUIDE

TOTAL PRODUCT ROUNDUP: VCRs, Camcorders, TVs, Audio Gear . . . and Much More

Use Your Remote To Catch the Movies' Funniest Mistakes

Family Classic: 'Bambi' on Tape

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Buying Smart: The Latest Features, The Latest Prices

PRISM
Panasonic
Panasonic Omnivision VHS
HI-TECH 4
POWER
VCR/TV
FLYING ERASE HEAD
AF X6 CCD
FLYING ERASE HEAD
Panasonic OmniMovie
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BEFORE YOU BUY A COMPACT
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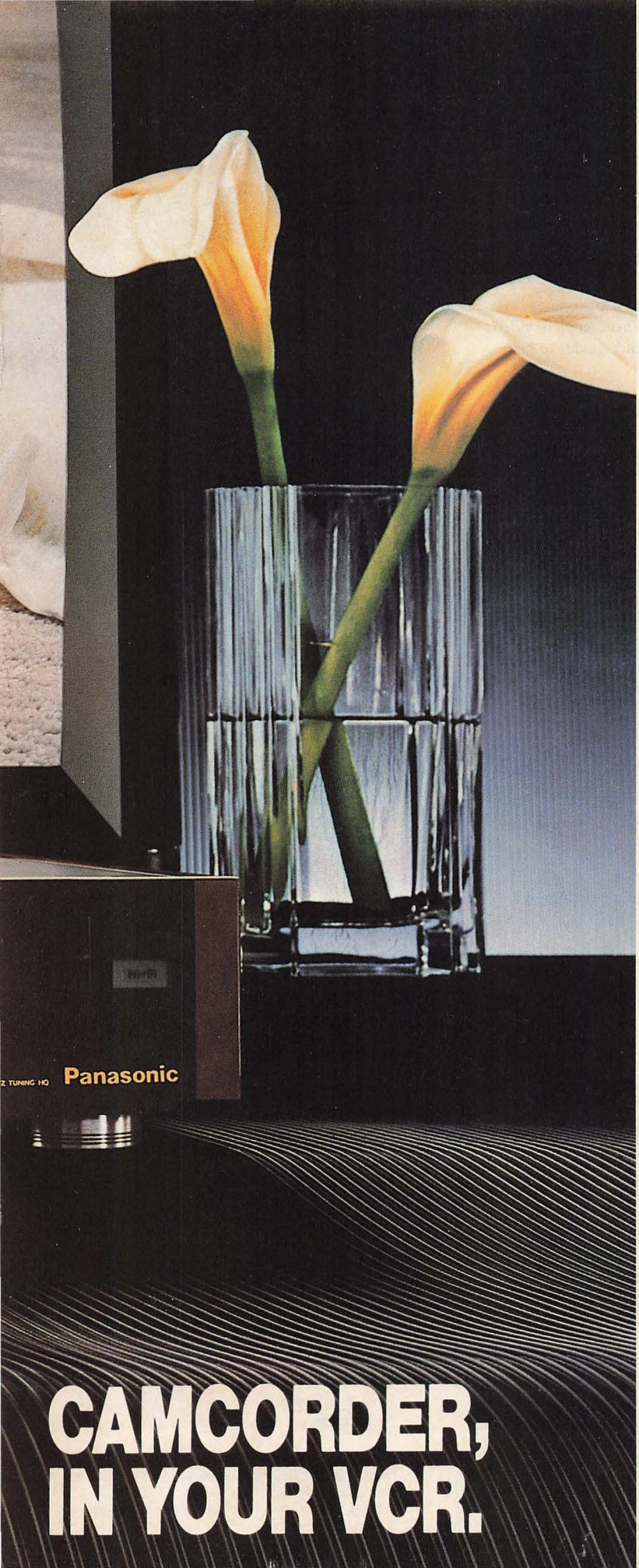

Panasonic introduces a compact camcorder that's more than small and lightweight... Its tapes can play in any VHS recorder.

If you're thinking about buying a compact camcorder, you have to think about more than just how compact it is. Especially if you already own one of the 60 million VHS recorders out there. Because some compact camcorders use tapes that won't play in your VHS recorder.

That's why the new Panasonic VHS-C Compact Camcorder is not only small, lightweight and easy to carry, it's VHS compatible. Just slip the VHS-C video tape into its adapter, and you can watch your tapes on any VHS recorder–yours, your family's or your friend's. No need to connect and disconnect like some other compact camcorders. We even supply the adapter.

This Panasonic Compact Camcorder is as compatible with you as it is with your VHS recorder. It fits neatly into your hand. It automatically focuses and adjusts for changing light faster than you can say "smile." There's an electronic zoom that lets you move in close, even when you're far away. And it can even shoot by the light of one birthday candle.

So when you consider buying a compact camcorder, consider more than just its size. Make sure it can do everything this new Panasonic Compact Camcorder can do. Make sure its tapes can play in the VCR you and most other people already own. If it can't, maybe you're considering the wrong camcorder.

TV picture simulated.

VHS C

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just slightly ahead of our time.®

For additional information, circle No. 65 on Reader Service Card.

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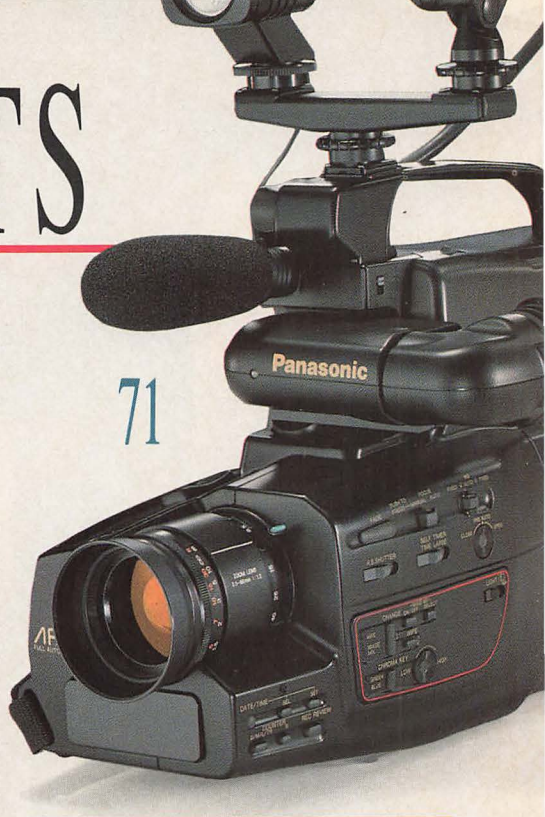

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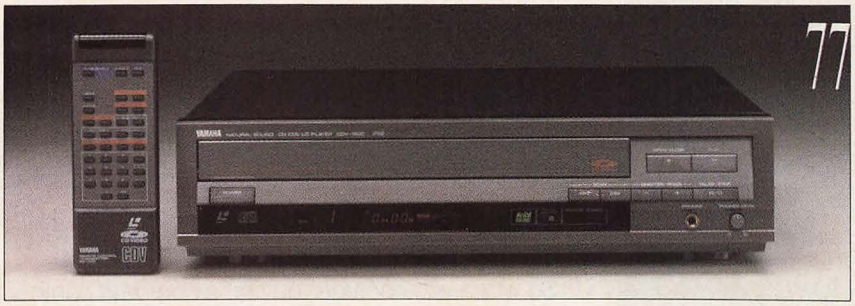

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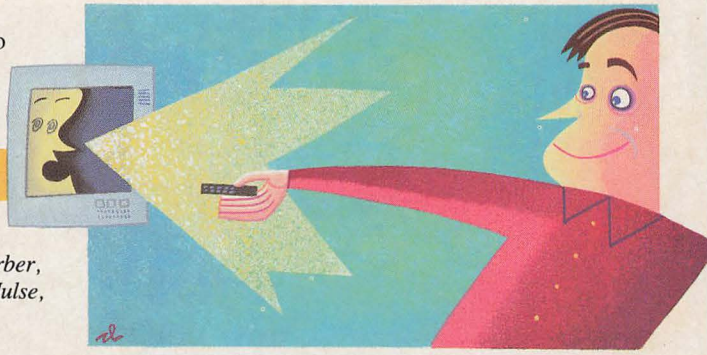
Some of the movies' biggest secrets are only visible on video. Here's how to use your VCR or laser disc player's remote control to catch the movies' wildest tricks and funniest mistakes. *By David Hajdu* 95



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LATEST MOVIES: **Bambi; Lean on Me; Fletch Lives; Jacknife; Salaam Bombay!; Out Cold; Baby, It's You; Farewell to the King; Boyfriends and Girlfriends; Patty Hearst; Little Dorrit; The January Man; Will Penny; Wedding in Galilee; Cousins; Queenie**; plus interviews with Charlton Heston and Disney animators Ollie Johnston and Frank Thomas 98

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Cover photo: Deborah Denker.
On the cover: Canon A1 camcorder, Acoustic Research Powered Partners speakers, Mitsubishi HS-U61 VCR, Carver CT-17 A/V preamplifier and Sony HSR-10 monitor/receiver.

Until now, the audio section of most video disc players left a bit to be desired.

The ultimate goal of this exclusive Yamaha process is pure digital sound with absolutely no phase deviation. We come very, very close.

Most combi players sound like this headline looks.

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By auditioning the phenomenally clear audio section of our new Yamaha CDV-1600 laser disc player.

It's the same sophisticated sound found in our finer CD players. And it fills in gaps other combi players are content to let you hear, thanks to an exclusive Yamaha process called Hi-Bit Technology.

Hi-Bit Technology uses an 18-bit 8-times oversampling digital filter to raise sampling noise so far above the audio spectrum it's virtually impossible for it to interfere with your listening.

If it's round, flat and shiny, the new Yamaha CDV-1600 plays it.

More Hi-Bit wizardry comes from twin 18-bit D/A converters that deliver better separation and higher dynamic sound.

Of course, the CDV-1600 is chock-full of ingenious new *video* improvements, too.

There's a new pickup head designed for pinpoint tracking and precision signal pickup.

A unique new high-resolution time base corrector LSI that virtually eliminates video jitter once and for all.

And even enhanced picture quality and crisper detail from older, low quality or defective video discs.

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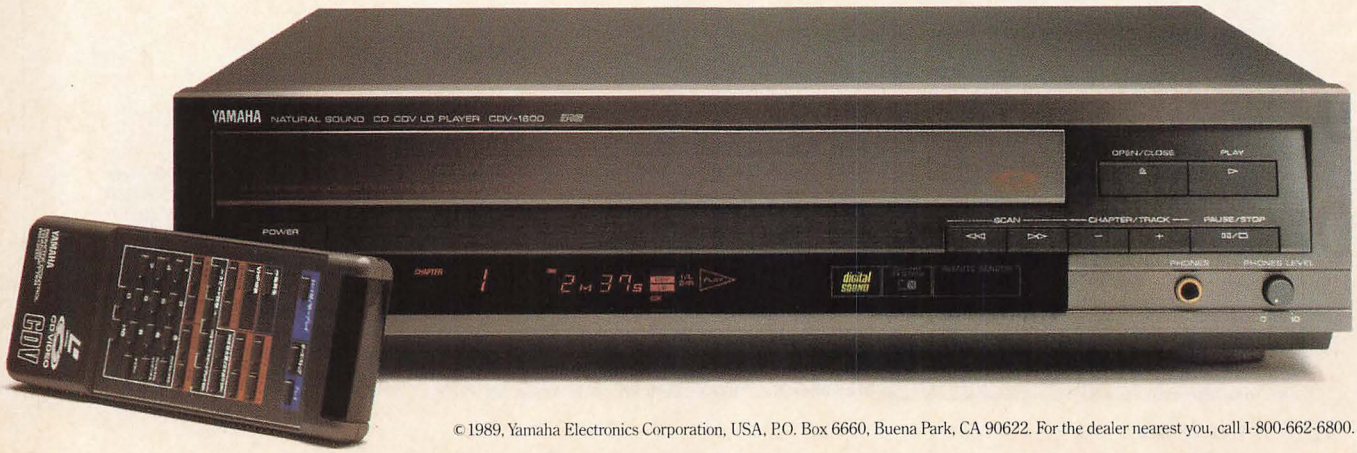

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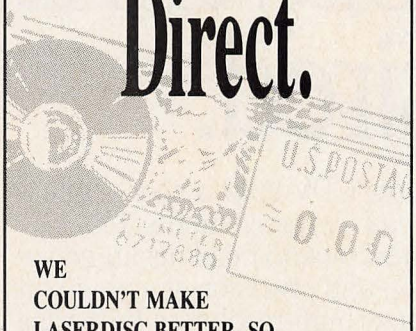

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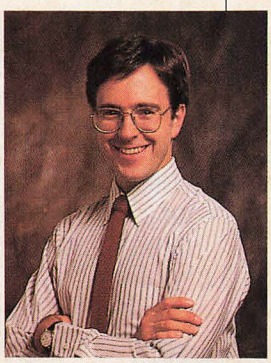
V I E W P O I N T

Taming Technology

Not too long ago, I was lucky enough to visit Taiwan as a guest of Proton. In the company's Taipei plant, I watched hundreds of young Chinese men and women carefully installing tubes, fitting circuit boards, testing pictures and performing all the other procedures that go into building a quality TV set. As I watched, it struck me that this remarkable package of technology wasn't being built for the military or for some huge, free-spending business empire, but for ordinary consumers—albeit those with discriminating tastes.



JAMES B. MEIGS, EDITORIAL DIRECTOR

But the remarkable quality and performance of much of today's video equipment doesn't make it any easier to buy. If anything, the advent of new high-performance options like Super VHS and Hi8 make choosing the right component more complex than ever. That's where *VR*'s Buyer's Guide comes in. While we can't pick out the perfect product for every buyer, by listing the features that matter in coherent, usable charts, we help you narrow down your choices to the handful of models that really suit your needs. Under the supervision of *VR* senior editor Greg Fagan, and with charts supplied by electronics database manager Dennis Barker, this year's guide is more up to date, easier to use and more accurate than ever.

And speaking of accuracy, it's my rather unpleasant duty to inform *VR* readers about an error in our August issue Test Report on the Pioneer CLD-1070 laser disc/CD player. Please see our revised report on the product on page 133. In the 10 years that *Video Review* has worked with the Advanced Product Evaluation Laboratory, this is the first measurement error we've seen. *VR* and APEL would like to apologize to our readers and to Pioneer.

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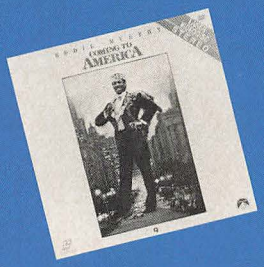

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INTRODUCI THE WORLD'S S PRODUCTI

The new, highly advanced RCA ProEdit™ camcorder is equipped with features many would consider remarkable in a studio, let alone a camera.

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These range from sophisticated dubbing features that allow you to add such professional touches as narration and background music, to a time-lapse function that lets you create your own animated videos.

Of course, there's another reason you end up with such professional video with the RCA ProEdit. It gives you a better picture to begin with.

Thanks, in part, to a flying erase

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NG PROEDIT. MALLEST VIDEO ON STUDIO.

Also included among the RCA camcorder's many convenient operating features is a built-in miniature speaker that allows you to monitor your tapes during playback without the need for troublesome cords or earphones.

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As opposed to video that's merely amateurish.

head that eliminates the irritating video distortion typical of scene transitions in conventional camcorders.

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The Friendly Sky's Limit

I thoroughly enjoyed Frank Vizard's article on "Laptop Video" in your Aug. '89 issue. Unfortunately, one detail was not completely researched. United Airlines *strictly* prohibits the playing of any video or television device while in the air.

On a recent trip between Chicago and San Antonio, I was watching a movie on my Sony GV-8, using headphones. In what may have been number two or three on my list of most humiliating experiences, a flight at-

tendant grabbed my arm and literally screamed at me to turn off the GV-8. When I explained that I was watching a video movie, not a regular broadcast, she told me that there was no difference and that I was jeopardizing the safety of the entire flight due to potential interference with the plane's communication and navigation systems.

Thanks to all the attention, I meekly turned off the unit and placed it under the seat. I then took out my Radio Shack PC and started to edit some diagnostic notes. The attendant then told me that my computer was the same as a video player and that I was disrupting the flight. I know that my computer is approved for airline use, but I put the PC back in its case.

When we landed in San Antonio, the attendant told me that because of my "toys" I could have been subject to arrest under the air piracy laws. Needless to say, I did not use either unit on the return trip.

Stephen M. Hashioka, D.D.S.
Chicago, IL

As a frequent flier and camcorder enthusiast, I regularly shoot movies of takeoffs and landings, which my children enjoy watching. Some foreign carriers have even allowed me access to the flight deck during the flight to tape cockpit operations and to see the pilot's perspective during the flight.

In light of this, I was very surprised and disturbed to be told by a Northwest airlines stewardess that I had to put my camcorder away, and if I did not do so I would be removed from the flight. This was even more surprising considering that on my previous connecting flight, the cabin staff was only too happy to let me tape the takeoff.

My camcorder weighs little more than some hardcover books and moviecameras, which I saw in the hands of fellow passengers during this takeoff. As my letters to the airline have, to date, gone unanswered, I'd like to know which applicable FAA regulations prompted the flight attendant's actions.

J.T. Carlock, M.D.
Hilliard, OH

• *After contacting representatives from a number of airlines and the Federal Aviation Administration, we've learned that the major concern about the use of electronic equipment on planes is not signal interference, but that such gear could conceal explosives. Be prepared for rigorous security checks. A United Airlines spokesperson told us that United prohibits on its planes the use of portable electronics (including TVs, radios and cellular phones) that it says may interfere with an airplane's radio controls. This means a GV-8, which can receive broadcast TV signals, would be barred, while a tunerless personal video unit, such as Hitachi's VHS VT-LC50U or Sharp's VHS VC-V540U,* should *be allowed on board.*

As for camcorders on planes, an FAA spokesperson told us that the FAA has no regulations regarding the use of electronics that do not receive or transmit in flight; that is up to the individual airline. In Dr. Carlock's case, a Northwest spokesperson told us the airline "allows no photography while the flight is in progress." —Ed.

Slow Mover

I just finished reading Martin Levine's article on S-VHS ("S-VHS: What's Taking So Long," July '89 *VR*), and for your readers' benefit I can tell you that we sell the Mitsubishi HS423UR for $799 and a competitor across town has a Magnavox Hi-Fi S-VHS for $599. Most of our stereo TVs from Japan now have the S-VHS jack built in, which should drive people to upgrade their VCRs. Given the number of TVs we sell with the S-VHS jack, I am optimistic, though I admit that right now S-VHS VCR sales are slow.

Deane Cook
Seattle, WA

The reason for the lackluster S-VHS sales is not a matter of the cost of the hardware—I see S-VHS decks as low as $688 and S-VHS camcorders as low as $1,100 in stores every day, and prices are continually dropping.

The problem is, potential buyers of an S-VHS deck or camcorder are being incorrectly told that unless their televisions have the S-connector, they will get no benefit whatsoever from S-VHS.

The fact is, even without an S-connector, S-VHS is a vast improvement over VHS. But the thought of also having to buy a new television to enjoy S-VHS is causing consumers to opt for standard VHS.

While it is true that many consumers don't care if it's S-VHS or VHS, or even two

heads or four, as long as it works, many others *do* care and turn to salespeople to answer their questions. Unfortunately, many salespeople don't know the difference between S-VHS and the refrigerator they sold to your neighbor.

Ron Chandler
Chicago, IL

Addressing the Issue

Your Test Report on the NAD model MR13 monitor/receiver in the Aug. '89 issue was just what I've been looking for, but who sells it? Your advertising index doesn't list NAD and none of the retailers in *Video Review* advertises NAD products.

Also, does anyone offer VHS-C head-cleaning cassettes? My Sharp S-VHS-C camcorder appears to suffer from slightly dirty heads, but no one locally seems to know of any cleaning tapes of this size.

Donald Thureau
Wilmington, DE

• *Check the Manufacturers Directory in this issue's Buyer's Guide to find out the address and phone number for NAD. As for your second dilemma, drop a line to TDK, 12 Har-*

bor Park Dr., Port Washington, NY 11050, for information about the company's VHS-C head-cleaning cassettes.

Turning 40

Re "Maltin's Top 40" in the Aug. '89 *VR*: Although Leonard Maltin is perfectly free to subjectively choose those "must have" movies, I am extremely annoyed, but not surprised, by the fact that not one of his selections significantly involves African-Americans in acting, writing, direction or production. And don't bother giving me the typically racist response concerning *Gone with the Wind*, which, although it contains African-American characters, places them in a context that only serves to perpetuate stereotypes.

When will you mainstream magazines learn that all contributions to American art are not Anglo-Saxon in origin? Don't worry, I wouldn't expect to see this letter printed in your "Letters" column. That too is the typical response.

Dale M. Wiley
Danville, VA

Two John Fords? *Two* Hitchcocks? No Garbo? No Dietrich? No Lubitsch or Willy Wyler? No, Maltin!

P.K. Pehda
Kobe, Japan

Source of Confusion

Very often I see camcorders from different brands which are not just similar but exact in appearance. The cosmetics are identical right down to the shape of the camcorder and placement of the buttons. I can see how TVs can be similar, because many have the same parent company, but how can direct competitors put out the same machines? Is it a joint agreement to mislead consumers, or is someone breaking the law? Or are they all made with identical specs by a secret, unnamed company?

Henry Dutchyn
Niagara Falls, Ontario,
Canada

•*The similarities in products are attributable to something called OEM—original equipment manufacturer. A company with limited or no manufacturing capability will contact a company with manufacturing facilities and have that company make products (a camcorder, for instance) according to specifications listed by the first firm. Often—but not always—these products will look and perform like other gear from the same OEM. —Ed.*

Shootoff from the Hip

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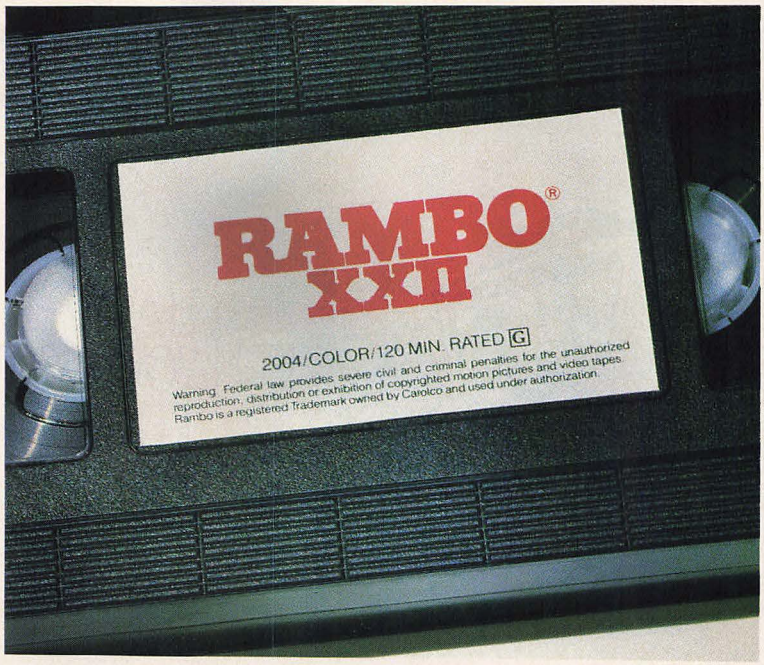
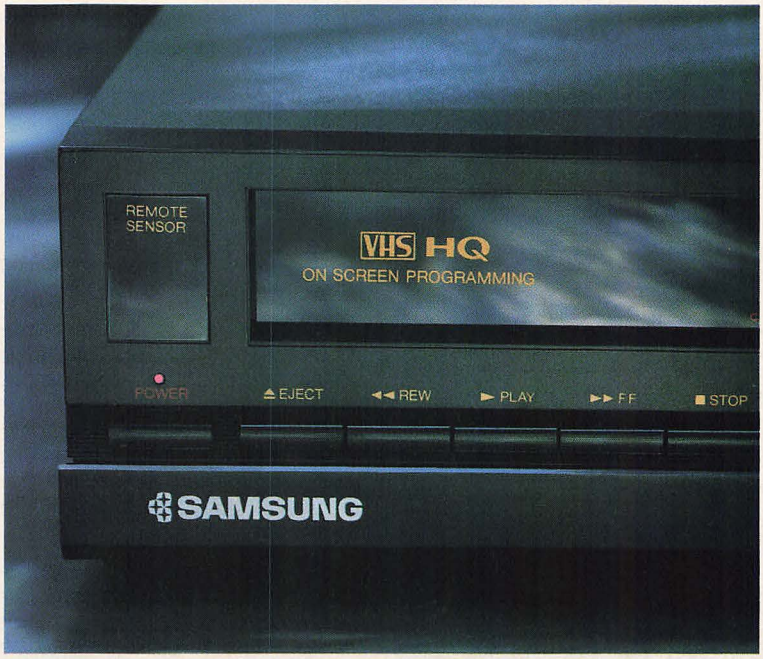


Hottest rental. 2007 A.D.



The VCR you'll play it on. 2007 A.D.

What movie will be the blockbuster of 2007 A.D.? Hard to say. But one thing's for certain. Samsung VCRs will definitely be getting rave reviews.

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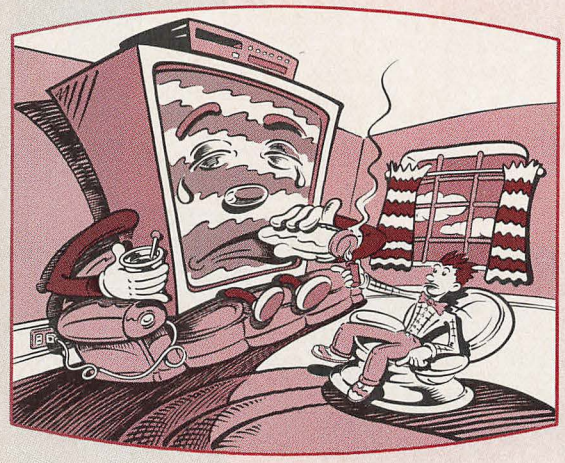
VIDEO FILE NO. 1



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ing the Great *Video Review* Shootoff (July '89 *VR*). What a concept!

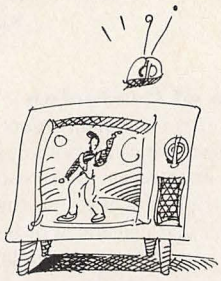
My family and I are stationed in the Philippines, so we really don't have a whole lot of choices when it comes to video. My suggestion is to market the Shootoff tapes at a nice price (I'm assuming all rights were released by the participants). I think quite a few people would buy the tape. I know *I* would.

Keith Fisher
APO, San Francisco, CA

•*Thanks for the kind words. While we currently have no plans to market a tape of Shootoff highlights, reader response has been favorable enough to put the matter under consideration. We'll keep you informed as the Second Annual Great* Video Review *Shootoff (which will be announced next issue) progresses.* —*Ed.*

Disco—*DUCK!*

I would like to call your attention to what I perceive to be an error in your July issue. In Ty Burr's "Veg-O-Matic Movies," he gives what seems to be a minireview of *Thank God, It's Friday* under the heading *Saturday Night Fever*, along with a picture from *SNF*. Seeing *SNF* again will cause a



flood of memories and will put a lump in the throat of anyone from the '70s who didn't stay home to watch *The Love Boat*. It is a disturbingly realistic, well-acted, high-impact flick, even without the dancing. This movie caused one hell of a sensation in 1977 and if the '70s help shape the '90 like the '60s have done to the '80s, then those hokey old tunes and fashions might make a comeback as surprising as Donny Osmond's.

Larry Jex
Magna, UT

Correction

In a Test Report in the Aug. '89 *VR*, an incorrect suggested retail price was listed for the Sharp Optonica monitor/receiver, model 27NL20. The correct price is $799.95.

Selected correspondence addressed to Video Review, *902 Broadway, New York, NY 10010, is printed in the "Letters" section.* VR *reserves the right to edit and condense selections for publication. Sorry, no personal replies.*

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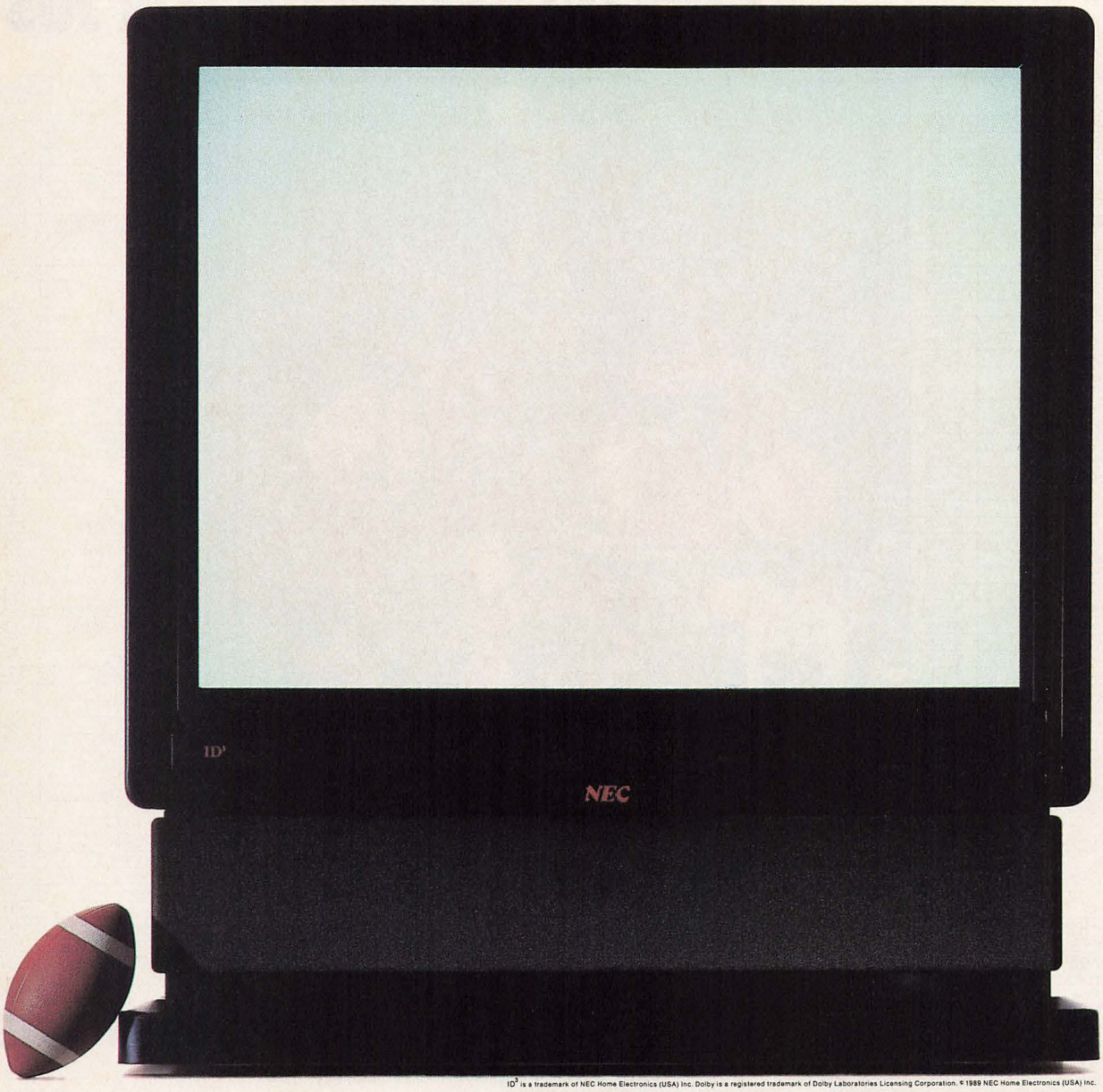

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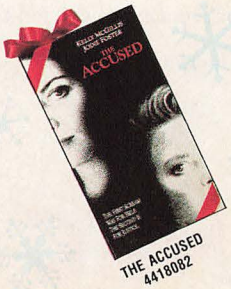
A CHRISTMAS STORY	2712052
MIRACLE ON 34TH STREET	0547182
HOLIDAY INN	1035223
GOING MY WAY	1025252
BLAZING SADDLES	0012482
SUPERMAN THE MOVIE	0013392
THE GODFATHER PART II	0018592
2001: A SPACE ODYSSEY	0025192
PATTON	0043332
OKLAHOMA!	0054392
M*A*S*H	0055382
WEST SIDE STORY	0505912
CASABLANCA	0507572
THE AFRICAN QUEEN	0511362
BUTCH CASSIDY AND THE SUNDANCE KID	0517632
ON GOLDEN POND	0523572
THE GRAPES OF WRATH	0531572
THE MAGNIFICENT SEVEN	0534542
GOLDFINGER	0539182
A FISTFUL OF DOLLARS	0553352
DR. NO	0554182
ROCKY	0563332
HEIDI	0565072
THE POSEIDON ADVENTURE	0570002
THE LONGEST DAY	0577602
CLEOPATRA	0579432
HELLO, DOLLY	0609472
GENTLEMEN PREFER BLONDES	0627522
YOUNG FRANKENSTEIN	0635452
G.I. BLUES	0670332
BLUE HAWAII	0673302
THE LAST UNICORN	0685022
FROM RUSSIA WITH LOVE	0690132
THE MAN WITH THE GOLDEN GUN	0698152
THUNDERBALL	0709462
DOCTOR DOOLITTLE	0732212
PORKY'S	0775602
THE MAN FROM SNOWY RIVER	0788082
ROMANCING THE STONE	0894252
BILL COSBY, HIMSELF	0935342
FRIENDLY PERSUASION	0960162
BIG JAKE	0971212
PORKY'S REVENGE	0993172
JAWS	1000242
THE STING	1005292
ROOSTER COGBURN	1018242
SHENANDOAH	1019232
TO KILL A MOCKINGBIRD	1022282
GOING MY WAY	1025092
ALL QUIET ON THE WESTERN FRONT	1026162
PILLOW TALK	1031272
THE PRINCESS BRIDE	1250052
HOPE AND GLORY	1251042
TOOTSIE *	1509122
CLOSE ENCOUNTERS OF THE THIRD KIND *	1510272
FUNNY GIRL *	1511262
STRIPES *	1513242
ANNIE *	1516132
THE BOAT (DAS BOOT) *	1520252
ALIEN	0002812
10	0011312
TUCKER	4417092

TITLE	SELECTION NUMBER
BEN-HUR	2603312
MOONSTRUCK	2716012
POLTERGEIST III	2807012
RETURN OF THE JEDI	3547532
FLASHDANCE	2018222
FOOTLOOSE	2019132
AN OFFICER AND A GENTLEMAN	2021352
48 HOURS	2022262
CHINATOWN	2025232
TRUE GRIT	2028532
STAR TREK—THE MOTION PICTURE	2035212
BEVERLY HILLS COP	2053362
THE JAZZ SINGER (1980)	2069122
WHITE CHRISTMAS	2072252
SHANE	2073162
GREASE	2074312
THE MAN WHO SHOT LIBERTY VALANCE	2092472
WAR OF THE WORLDS	2094292
CHARLOTTE'S WEB	2095282
LEGAL EAGLES	2102032
BACK TO THE FUTURE	2114172
THE DEER HUNTER	2124152
THE GLENN MILLER STORY	2130412
OUT OF AFRICA	2131162
REAR WINDOW	2134132
CALLANETICS	2165152
SCARFACE (1983)	2168042
HARRY AND THE HENDERSONS	2219032
THE SECRET OF MY SUCCESS	2222082
DRAGNET	2227032
JAWS: THE REVENGE	2230082
PRINCE OF DARKNESS	2245012
THE COUCH TRIP	2352002
COLORS	2355072
GIGI	2508112
NORTH BY NORTHWEST	2509362
SEVEN BRIDES FOR SEVEN BROTHERS	2518352
MEET ME IN ST. LOUIS	2529162
BRIGADOON	2542352
SINGIN' IN THE RAIN	2554552
MIDNIGHT COWBOY	2584002
MISSING IN ACTION	2624022
THE THIN MAN	2640022
KELLY'S HEROES	2671122
QUO VADIS	2681022
POLTERGEIST	2687142
THE MIRACLE WORKER	2753052
ALIEN NATION	3698012
COCOON II *	3710052
TOP GUN	4269322

MIDNIGHT RUN	4079082	THE EMPIRE STRIKES BACK	0910412	ROBOCOP	2350022		
THE GODFATHER	0008512	BRINGING UP BABY	1141082	THROW MOMMA FROM THE TRAIN	2351012		
THE SOUND OF MUSIC	0039472	THE LAST EMPEROR	1974002	TERMS OF ENDEARMENT	2014262		
THE GUNS OF NAVARONE *	1523222	GUESS WHO'S COMING TO DINNER? *	1819092	STAR TREK III—THE SEARCH FOR SPOCK	2016322		
THE BIG CHILL	1527692	THE JOLSON STORY *	1849032	TRADING PLACES	2017232		
THE WAY WE WERE *	1529262	MURPHY'S ROMANCE *	1853482	BULL DURHAM	2360002		
GANDHI	1533042	THE CARE BEARS MOVIE II *	1862132	MARRIED TO THE MOB	2361092		
CAT BALLOU *	1545002	THE KARATE KID II *	1894152	DIRTY ROTTEN SCOUNDRELS	2372062		
THE BRIDGE ON THE RIVER KWAI *	1606302	LOST HORIZON *	1916012				
THE NATURAL *	1649132	FROM HERE TO ETERNITY *	1917002				
THE KARATE KID *	1710412	STAND BY ME *	1924432				
STARMAN *	1723202	BLIND DATE *	1953132				
A SOLDIER'S STORY *	1733282	ROXANNE *	1960222				
A PASSAGE TO INDIA *	1741362	LA BAMBA *	1963032				
GHOSTBUSTERS *	1742682	SOMEONE TO WATCH OVER ME *	1969072				
OLIVER! *	1760242	HAIRSPRAY *	1975092				
SILVERADO *	1810242	LITTLE NIKITA *	1981012				
AGNES OF GOD *	1812222	APOCALYPSE NOW	2001132				
JAGGED EDGE	1813542	STAR TREK II—THE WRATH OF KHAN	2013352				
WHITE NIGHTS *	1814382	WILLOW	1982002				
THE MALTESE FALCON	0508072	PUNCHLINE	1994062				
STAR WARS	0564652	AN AMERICAN TAIL	2184042				
ARSENIC AND OLD LACE	0735442						



THE ACCUSED
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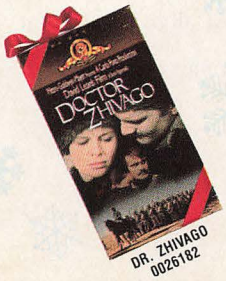
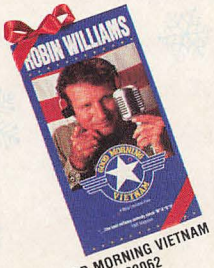


DR. ZHIVAGO
0026182



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FATAL ATTRACTION	4393072	COCKTAIL	5493032	SHORT CIRCUIT 2	5906042	CROSSING DELANCEY	6371082	THE HANOI HILTON	6307072
CROCODILE DUNDEE II	4415012	BIG BUSINESS	5494022	THE PRINCIPAL	5908022	CLARA'S HEART	6372072	BURGLAR	6309052
COMING TO AMERICA	4416002	HEARTBREAK HOTEL *	5497092	RE-ANIMATOR	4847172	EVERYBODY'S ALL AMERICAN	6380072	SUPERMAN IV: THE QUEST FOR PEACE	6311012
POLTERGEIST II: THE OTHER SIDE	2756022	PROJECT X	3636062	STEEL DAWN	4951012	CADDYSHACK	6023262	THE LOST BOYS	6315072
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ALEXANDER THE GREAT	2762042	PREDATOR	3649012	HAMBURGER HILL	4954082	CAMELOT	6027482	FULL METAL JACKET	6325052
FATAL BEAUTY	2785072	NADINE	3650072	THE RUNNING MAN	4956062	THE ROAD WARRIOR	6028392	NUTS	6328102
THE MANCHURIAN CANDIDATE	2787052	THE LIVING DAYLIGHTS	3652052			RISKY BUSINESS	6033402	FRANTIC	6331072
BRIGHT LIGHTS, BIG CITY	2792082							EMPIRE OF THE SUN	6332062
THE COTTON CLUB	3100292							POLICE ACADEMY V	6333052
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SILKWOOD *	3106152							STAND AND DELIVER	6337012
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WUTHERING HEIGHTS	3126452							JANE FONDA'S COMPLETE WORKOUT	6359042
THE BEST YEARS OF OUR LIVES	3129342							FIRST BLOOD *	6503172
THE EMERALD FOREST	3145592							HANNAH AND HER SISTERS *	6517112
THE KISS OF THE SPIDER WOMAN	3187332							BACK TO SCHOOL *	6524202
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THE TRIP TO BOUNTIFUL	3225292							AMADEUS *	6529172
HALLOWEEN *	3250432							HOOSIERS	6550192
A NIGHTMARE ON ELM STREET *	3288232	LESS THAN ZERO	3655022	IRONWEED	4958042	NATIONAL LAMPOON'S VACATION	6039442	BELIEVERS	6554152
SANTA CLAUS: THE MOVIE *	3387232	BABY BOOM	3656012	THE BOY WHO COULD FLY	5146042	THE RIGHT STUFF	6043142	NO WAY OUT *	6558112
A NIGHTMARE ON ELM STREET III *	3432102	OVERBOARD	3657002	BLUE VELVET	5150072	PURPLE RAIN	6048012	THE BIG EASY *	6559102
MANNEQUIN *	3439132	WALL STREET	3661042	THE MORNING AFTER	5152052	POLICE ACADEMY	6049672	THE HOUSE ON CARROLL STREET *	6621062
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THE FLY (1986)	3617332	MY LIFE AS A DOG	4391092	SHOOT TO KILL	5490062	COBRA	6201202	THE GODS MUST BE CRAZY	7340042
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DIRTY DANCING	4955152	A NIGHTMARE ON ELM STREET 4: DREAM MASTER *	5713072	EXCALIBUR	6021022	A CRY IN THE DARK	6383042		
		GORILLAS IN THE MIST	5804072	THE COLOR PURPLE	6301032	PLATOON	6500282		
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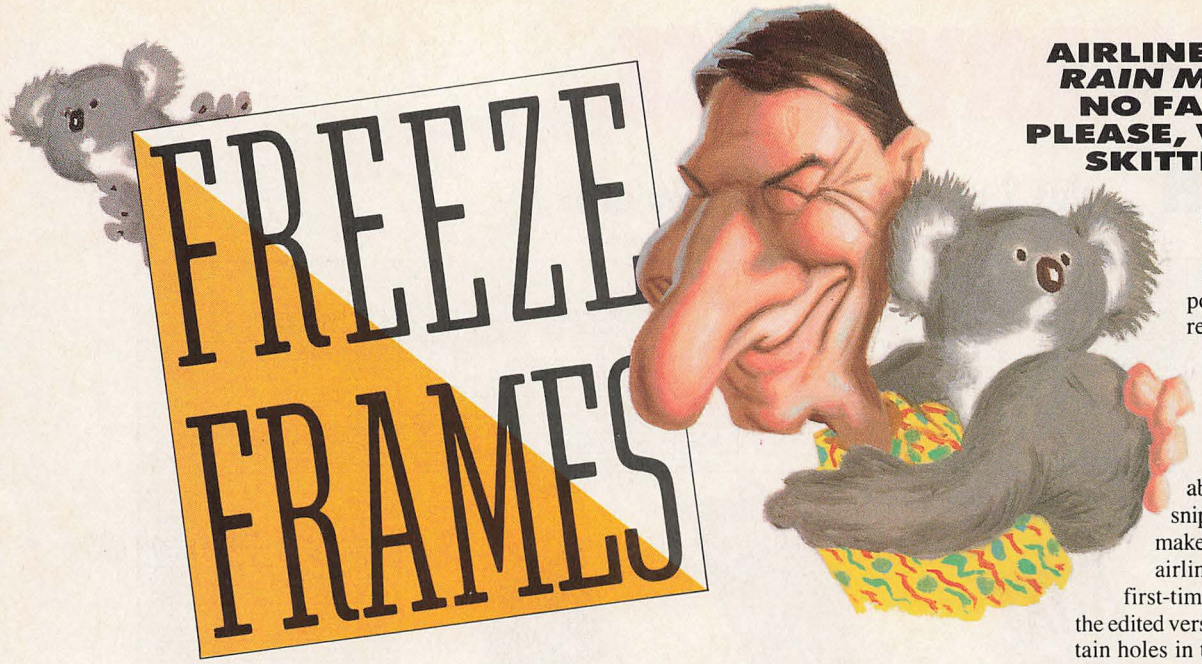
P76/P82/N23

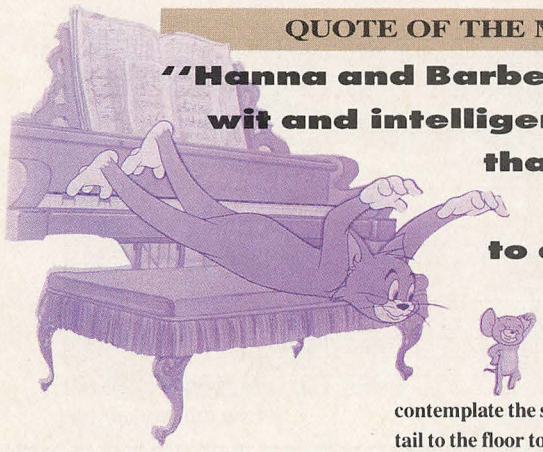
FREEZE FRAMES



AIRLINES ON *RAIN MAN*: NO FACTS PLEASE, WE'RE SKITTISH

Raymond Babbitt, the autistic savant played by Dustin Hoffman in *Rain Man* (MGM/UA) may be, as he puts it, an "excellent driver," but as far as most airlines are concerned, he's a potentially distracting flying companion. The Associated Press reports that at least 15 major airlines have completely deleted a four-minute sequence from the movie to make it more palatable for in-flight viewing. The sequence in question involves Raymond's persistent and somewhat hysterical refusal to board a plane for fear it will crash; to make matters worse, it features the character reeling off copious statistics on airline safety or lack thereof. Airlines have long made it a policy to excise any references to aviation mishaps from all forms of in-flight entertainment, and they're extremely picky about it. So while the snipping of the scene makes sense from the airlines' point of view, first-time viewers seeing the edited version will detect certain holes in the plot.

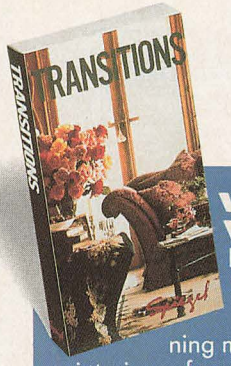
The scene did score points with one airline, however, which *is* showing the movie intact—Qantas, which, according to Raymond's statistics, "never crashed." Somewhere in Australia, a koala bear is feeling quite smug.



QUOTE OF THE MONTH

"Hanna and Barbera brought wit and intelligence, rather than mindless violence, to cartoons."

Amazing how a golden anniversary becomes an occasion for rewriting history. The above testimonial was offered by Sid Sheinberg, president of MCA Inc., in honor of the Hanna-Barbera team's 50th year of producing animated cartoons. Now as fond as we are of many Hanna-Barbera sponsored antics (the best of which can be found on home video in a series from MGM/UA), we're not quite sure, looking at the team's collective works, that it breaks down into the either/or situation Sheinberg describes. Granted, the Tom and Jerry shorts inspire their share of yucks (and the early ones boast some gorgeous animation), but somehow "wit and intelligence" isn't the first thing that comes to mind when we contemplate the scenario of nailing a cat's tail to the floor to hold him in place before dropping an anvil on him. Similarly, the phrase "Yabba Dabba Do" doesn't rank up there with the bons mots of Noel Coward or Oscar Wilde, not to mention Bugs Bunny. *VR* got a second opinion from cartoon historian Jerry Beck—whose most recent book is *Looney Tunes & Merrie Melodies: A Complete Illustrated Guide to the Warner Bros. Cartoons* (co-written with Will Friedwald)—who said, "So much for Disney's *Silly Symphonies* in the '30s, Max Fleischer's Koko the Clown cartoons in the '20s and Winsor McKay's *Gertie the Dinosaur* in the teens. Just goes to show how having licensed characters in a profit-making theme park and a feature-length Jetsons movie due for release can improve your artistic credibility."



WOMEN WHO DECORATE TOO MUCH

Thirty head-spinning minutes detailing the interiors of a woman's life—that's *Transitions*, a new how-to videocassette produced by Spiegel, the catalog people. The tape follows one woman on her path from college student to working mother and operates on the not unreasonable theory that most people can't afford a complete design overhaul every time their, um, lifestyle changes. Don't redo the whole room, honey—start by replacing that Joni Mitchell poster with a Georgia O'Keeffe reproduction. Way to go! Well, that's not really on the tape, but that's the idea.

Women who want to get back at their *This Old House*-addicted husbands by bringing a video *Room of One's Own* into the house can order the $18.95 tape by calling Spiegel direct at (800) 345-4500.

Illustration: James Bennett

SAY "CHEESE" OVER AND OVER AGAIN

If you're fond of those four-poses-for-a-dollar photo booths found in arcades, take advantage of them while you can. Even this quaint and charming attraction is about to meet the video age steamroller. Short Takes Inc. of Minneapolis is marketing eponymous video booths where, if you've got the notion, you can make a 10-minute cassette of yourself. The press release notes that "Short Takes has been used by girlfriends sending 'Dear John' letters to undesirable boyfriends [and by] men looking for an alternative to the ordinary marriage proposal." High-school mall rats cruising cheerleaders might end up getting lucky and using the Short Takes booth for variations on the old Seven Minutes in Heaven game.

THAT'S WHAT FRIENDS ARE FOR

Multiple choice quiz: You're in prison for a murder you didn't commit. You've been languishing there for 12 years protesting your innocence, and no one wants to hear your story. Finally an independent filmmaker comes along and makes a movie about your case. The movie, a small succes d'estime in both its theatrical and video releases, gets your case talked about and subsequently gets you out of the slammer. You walk out a free man. What are you going to do now?

a) I'm going to Disney World!

b) I'm going to go out and *really* kill someone.

c) I'm going to sue the guy who made the movie about my case.

If you answered c), you win the Randall Dale Adams That's Gratitude award. Adams is the subject of Errol Morris' semi-documentary *The Thin Blue Line* (HBO), a highly acclaimed movie about Adams' case that was in fact instrumental in overturning Adams' murder conviction. Adams is suing both Morris and the Miramax Production Company for the rights to his life story, which Adams sold to Morris in 1986 for a mere 10 bucks. Of course at the time he was serving a life sentence and didn't have much to lose, but now that Adams is free, his lawyer Randy Schaffer claims that the story is worth a lot more—"in the neighborhood of six figures."

Morris himself claims that he hasn't made a dime from the movie and that he's still paying off production debts. AP reports that the director is "hurt and upset" by the suit, and we can't blame him. At this point, he's probably going to think twice before he even helps an old lady across the street.

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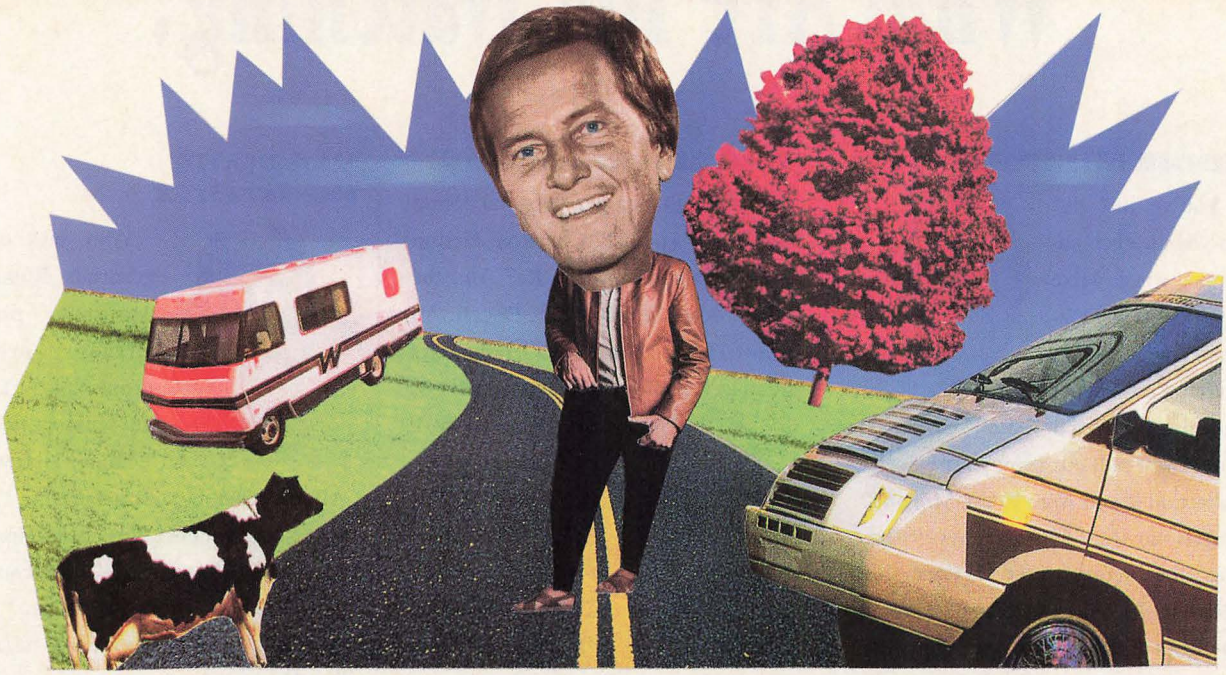
MIDDLE OF THE ROAD



We thought that Albert Brooks' *Lost in America* (Warner) was pretty much the last word on modern marrieds and Winnebagos, but M.R.S. Productions of Los Angeles has other, more benign ideas. It has just released a 45-minute video introduction to the wonderful world of recreational vehicles called *Hitting the Road with Pat Boone*.

Boone, whose white-bread versions of such songs as *Ain't That a Shame* and *Tutti Frutti* in the '50s did much to give Caucasians a bad name, currently hosts the Nashville Network's *Wish You Were Here*, in which he and wife Shirley explore the wide world of cars with kitchens. *Hit the Road* is designed for RV novices, welcoming them to what the press release calls "a lifestyle already enjoyed by 7 million American families."

The tape details finding the RV best suited for your trek, gives a rundown on campgrounds and more. It's leavened by Boone's anecdotes "culled from years of RV experience," none of which begins with the words "Remember those hillbillies in *Deliverance*? Well, they were nothing compared to. . . ."

Information on ordering the $29.95 tape can be had with a call to (800) 288-8978.

Illustration: Marcia Steiger

HIT LIST

LAST MONTH	TOP TAPES	THIS MONTH	TOP DISCS	LAST MONTH
—	**RAIN MAN** MGM/UA—$89.98	1	**DANGEROUS LIAISONS** Warner LV—$29.98	—
1	**MISSISSIPPI BURNING** Orion—$89.98	2	**THE ACCIDENTAL TOURIST** Warner LV—$24.98	2
2	**DANGEROUS LIAISONS** Warner—$89.95	3	**TWINS** MCA LV—$39.98	3
—	**THE NAKED GUN** Paramount—no list price	4	**COMING TO AMERICA** Paramount LV—$34.95	4
3	**THE ACCIDENTAL TOURIST** Warner—$89.95	5	**THE ACCUSED** Paramount LV—$34.95	—
5	**TWINS** MCA—$89.95	6	**ALIEN NATION** CBS/Fox LV—$39.98	—
6	**COMING TO AMERICA** Paramount—no list price	7	**BIG** CBS/Fox LV—$39.98	5
7	**DIRTY ROTTEN SCOUNDRELS** Orion—$89.98	8	**COCKTAIL** Touchstone LV—$39.98	1
—	**TAP** RCA/Columbia—$89.95	9	**BIRD** Warner LV—$24.98	—
—	**BILL & TED'S EXCELLENT ADVENTURE** Orion—$89.98	10	**GHOSTBUSTERS** Criterion CLV—$49.95, CAV—$99.95	10

"Hit List" is based on a nationwide survey of leading video software specialty stores, chains, mass merchandisers and wholesalers. The list includes titles taken from retailers' current top tape and disc lists as well as distributors' prerelease sales printouts.

What Are You Watching?

EDDIE MURPHY

You've just put on your leather pajamas when Mike Tyson and Joe Piscopo drop by to watch a couple of videotapes. What would you pull out from your cassette collection if you were Eddie Murphy? "Elvis movies," Murphy says. "Elvis was the definitive entertainer—the ultimate. I would like to be considered the Elvis of my generation." But what if *Viva Las Vegas* or *Clambake* are a little too *mondain* for guests such as Tyson and Piscopo? Murphy says he also has an extensive collection of the works of the *other* King— Jerry Lewis. *The Nutty Professor* is one of Murphy's favorite tapes, along with *True Grit*, *Fame*, *The Godfather* and *One Flew Over the Cuckoo's Nest*.

CHARLTON HESTON

"Although I have a personal 35mm projection room," Charlton Heston says, "I also have a VCR." And the other Moses only had Mt. Pisgah. An avowed lover of the classics, Heston says he collects Shakespearean productions,

including *Henry V* with Laurence Olivier, and *Julius Caesar* and *Antony and Cleopatra* with... Charlton Heston. "I particularly love to watch opera," says the former regular on *The Colbys*. "It touches me in my heart's core." Heston's favorites: *La Boheme*, *Aida*, *Otello*, *The Merry Wives of Windsor* and *Will Penny*, a 1968 western starring... Charlton Heston. While we don't remember any arias from *Penny*, it is, as Heston points out, a "horse opera."

VLADIMIR HOROWITZ

Who says octogenarian Russian-American piano virtuosos aren't people too? Take master ivory tickler Vladimir Horowitz: After a hard day of interpreting Liszt and Rachmaninoff, there's nothing he likes better than curling up in front of the VCR with a relaxing movie. "I'm especially fond of war movies," he says. But Horowitz's viewing tastes are not entirely parochial. In addition to war movies, he says, he likes martial arts movies and vigilante movies. Yes indeed—"the Last Romantic" turns out to be a closet mayhem fanatic. Gee—what does Jerry Lee Lewis watch? *The Care Bears*? We won't even ask about Eugene Fodor.

Illustrations: James Bennett

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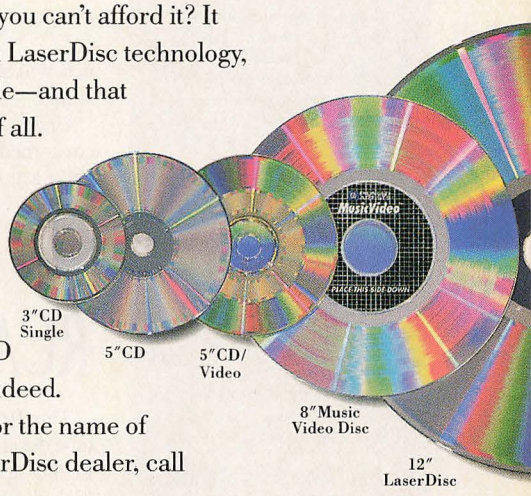

For more information, or the name of your nearest Pioneer LaserDisc dealer, call 1-800-421-1404.

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NEWSBREAKS

DIGITAL TAPE...WIDE SCREEN... VIDEO VIOLENCE...HOME MOVIES

F.Y.I.

U.S. AND HDTV: NO BIG DEAL

U.S. INVOLVEMENT IN THE development and manufacture of high-definition television may not be all that important to the overall economic health of American industry, says a report by the Congressional Budget Office. By the year 2010, the report says, HDTV will amount to less than 10% of the world market for electronics products.

CITIES FAVOR CABLE BILL

A BILL TO REREGULATE THE cost of basic cable TV service could be approved by Congress this year, Sen. Howard Metzenbaum (D-OH) told a group of supportive city officals in July. The bill is designed to protect consumers from cable monopolies and restore municipalities' power to regulate basic cable fees.

IDTV-SET MAKERS SPEAK

IMPROVED-DEFINITION TELEvision technology can provide better pictures than interlaced sets and doesn't necessarily cause distortion. That's the response from TV manufacturers to an announcement by the National Association of Broadcasters that it is investigating IDTV sets. The manufacturers did admit, however, that some picture problems may still occur.

ABC TO PROMOTE BAR CODES

BEGINNING WITH ITS NOvember issues, *TV Guide* will run ads from ABC and Panasonic containing bar codes for VCR programming of the network's shows. Panasonic will also advertise its VCRs on the network.

LOCAL ADS BUG STUDIOS

VIDEO AIR TIME, A MIDLAND, Texas, company that inserts commercials for local businesses into videocassettes of major releases, is under fire from the movie studios, who feel this practice is unlawful. The company contends that "the physical cassette no longer belongs to the movie company the minute they sell it to the video store."

IT'S ABOUT TIME

Barrier to DAT Players Falls

By Robert Gerson

An agreement on copyright protection hammered out by hardware manufacturers and record companies has finally cleared the way for the US mass market introduction of digital audiotape (DAT) recorders. Whether DAT products will get a warm reception from consumers is still an open question, however, as is when these products will actually reach American stores.

Under the agreement terms, the concerned parties will seek legislative action in major countries requiring the inclusion of anti-copy circuitry in all DAT recorders. The circuitry of choice appears to be the Serial Copy Management System (SCMS), developed by Philips of Holland. Using digital subcodes that have no effect on the audio content, SCMS restricts the number of sequential digital copies that can be made of a digital recording. A DAT recorder owner will be able to make a digital copy of a CD or digital tape, but cannot make any digital duplicates of that copy. Similarly, SCMS allows tape-to-tape copying of an original recording made live or from a non-digital source, but doesn't permit making a copy of the second-generation copy. Hence, digital copies of an edited DAT master cannot be made, regardless of what the source material is. The system doesn't limit transferring digital recordings to standard audiocassettes, though.

The parties to the pact, three European and 12 Japanese audio manufacturers, plus members of the International Federation of Phonographic Industries, have agreed to further meetings to discuss the need for similar copy protection for such upcoming digital technologies as recordable CDs. Royalty payments are also on the home-taping damage control agenda. Some European countries now tax blank tape to create funds to compensate music publishers for the sales allegedly lost because of home taping.

The sales start for DATs in the US is likely to be held up until the desired legislation is passed by Congress, and at presstime there was no timetable for that. The SCMS circuit itself is still in the works, and Philips hasn't yet indicated when it will be finished. When mass market DAT recorders *do* show up (which isn't likely this year), they are expected to carry list prices in the $1,000-$1,300 range limiting their mass appeal.

DAT recorder: New circuitry developed by Philips makes sure it won't copy a copy.

PRE-HDTV TV

RCA Shows Widescreen Tube

The first widescreen picture tube designed specifically for use in the upcoming generation of high-definition TV receivers has been demonstrated by Thomson Consumer Electronics. The tube, with a 16:9 aspect ratio (as opposed to the 4:3 ratio of current video displays), has about the same height as a standard 27-inch tube, but measures 34 inches diagonally.

Designed by Thomson engineers in Europe and the US, this tube is the first of its kind to be shown that provides a brightness level equivalent to that of current consumer TV sets. The first production will be in Europe, where widescreen TVs are slated to arrive next year. Thomson is equipping its RCA tube plant in Marion, Indiana, for widescreen manufacturing, but won't start production until an HDTV sales schedule for the US is set. (R.G.)

WATCH OUT FREDDY

Slasher Movie Law Takes Aim at Violent Video

By David Everitt

A new Missouri law places excessively violent videocassettes in the same category as pornography in an attempt to keep certain horror and action movies out of the hands of minors.

As of August 28, Missouri's so-called "slasher movie law" bans the sale or rental of violent videos to anyone under 17, and requires that video dealers set these cassettes apart in separate rooms. The guidelines for defining which movies are offensively violent are an adaptation of legal standards for defining obscenity. A videocassette is deemed excessively violent if it appeals to a morbid interest in violence, as determined by community standards; depicts violence that is patently offensive, once again according to community standards; and lacks any literary, artistic, political or scientific value. It will be up to the individual store owners to determine which tapes are to be restricted. The implications of this type of legislation may go beyond the borders of Missouri as three other states are currently considering similar bills.

Joyce Armstrong of the American Civil Liberties Union's East Missouri affiliate says that she and her colleagues are discussing a possible legal challenge to the bill and that it "should be up to the parents to oversee what their children are doing, not the state."

The Video Software Dealers Association criticizes the bill for the same reasons, while also emphasizing the "intolerable burden" that the Missouri law places on video retailers. According to Rick Karpel of the VSDA, the guidelines for judging movies are too vague. "How would you like it," Karpel asks, "if there was a law out there, but you didn't know if you were violating it or not?"

THE NETS WANT YOU

HOME MOVIES HIT TV

By C.T. Ray

Some of the winning tapes from the Great *Video Review* Shootoff home movie contest saw national TV exposure recently. And two new TV shows debuting this fall will give video moviemakers more air time.

Clips from the RCA-sponsored contest were shown on CNN, *Live with Regis and Kathie Lee* and a variety of local stations recently.

Viewers interested in seeing more Shootoff footage should keep an eye out for a new TV special, *America's Funniest Home Videos*, slated for fall on ABC. The show's producers also are looking for tapes featuring "silly blunders," "animal antics" and anything else that's funny. Prizes will be awarded to the three best tapes. Send cassettes to Vin Di Bona Productions, 8530 Wilshire Blvd., Beverly Hills, CA 90211.

Hard Copy, a new syndicated TV news show set to debut on September 18, will feature a segment called "Reel America," sometimes shot by camcorder users. The producers want tapes no longer than five minutes that show "a slice of Americana."

Send tapes to Reel America, c/o Hard Copy, Paramount Pictures Corp., 5555 Melrose Ave., Studio G, Los Angeles, CA 90038.

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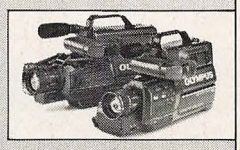

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SPECIAL REPORT

LOST IN VIDEO LIMBO

Why Are Some Popular Movies Still Not on Video? Our Sleuth Encounters a Tangled Web of Money, Ego and the Law

By Bruce Eder

There is no Bureau of Missing Movies, but there ought to be. There are lots of ways for a movie to disappear from home video—or just plain vanish from sight in any medium—and those ways may have nothing to do with what studios, producers or distributors want. Mostly it's a matter of legal rights—story rights, music rights, distribution rights. If any of them are lost, suddenly your favorite movie goes into home video limbo. Instead of being available for rental or purchase in video stores or scheduled for TV showings, or lighting up revival screens, your favorite movie sleeps the big sleep.

MIA movies (those missing in action and unaccounted for) are a source of frustration not only for VCR owners who want to see them but also, in many cases, for the studios that own them. Along with popular cult titles such as Frank Capra's *You Can't Take It with You* (1938), Edmund Goulding's *The Constant Nymph* (1943), Val Lewton's *The Ghost Ship* (1943) and Ken Russell's *Billion Dollar Brain* (1967), there are many pictures that their owners would love to see released on videocassette and laser disc, but to no avail.

Many people assume that the original studios, producers or distributors own particular movies outright and are free to release them any time and any way they wish. But there are factors beyond producers' control that can prevent or delay such releases or cause their complete withdrawal from circulation. In addition to complications involving story or music rights, these include conflicts among the original authors and the moviemakers, and disputes among the different owners of a specific title.

The Manchurian Candidate is a classic example of this last kind of dispute. United Artists and Frank Sinatra each owned 50% of the 1962 movie (which, contrary to many reports at the time of its "rediscovery" in 1988, had been shown on network television as late as 1977 and was available for 16mm rental until 1980). Neither UA nor Sinatra could act without the other's consent. There long were rumors that Sinatra had strong political feelings about keeping the movie out of circulation, but its release actually hinged on the two parties arriving at a division of the video sales revenues that was acceptable to both—and that met any number of snags. Finally, the matter was settled and the movie rereleased.

In the 1930s and '40s, before television and home video extended the commercial life span of movies, few producers considered it necessary or important to tie up the screen rights to a novel or play permanently. The period of a work's initial copyright, 28 years, was usually considered plenty of time in which to make use of a story, sometimes more than once (as in the case of Dashiell Hammett's *The Maltese Falcon*, which was adapted for three different screen versions between 1931 and 1941).

Probably the most well-known movies affected by the mobility of story rights are those in the Bulldog Drummond series—only one of which (Samuel Goldwyn's 1929 *Bulldog Drummond* with Ronald Colman) is still owned by the studio that shot it. The others have all moved with the literary rights into other hands. As a result, Colman's second and arguably definitive performance as H.C. "Sapper" McNeile's sleuth, in *Bulldog Drummond Strikes Back* (20th Century, 1934), has not been seen in decades. The merged 20th Century-Fox no longer owns the rights to the story and has never been able to come to an agreement with the current holder of the screen rights. And there *Strikes Back* sits.

"Many pictures are out of release because their story rights have lapsed," explains George Feltenstein, program director for MGM/UA Home Video, which has video rights until 2001 to most of the United Artists, MGM and pre-1950 Warner Bros. libraries. "*Annie Get Your Gun* is probably the biggest one in terms of popularity, but *The Constant Nymph* is another we get many requests for. *So Big* [1953, directed by Robert Wise] is one that's been withdrawn, because the rights reverted to

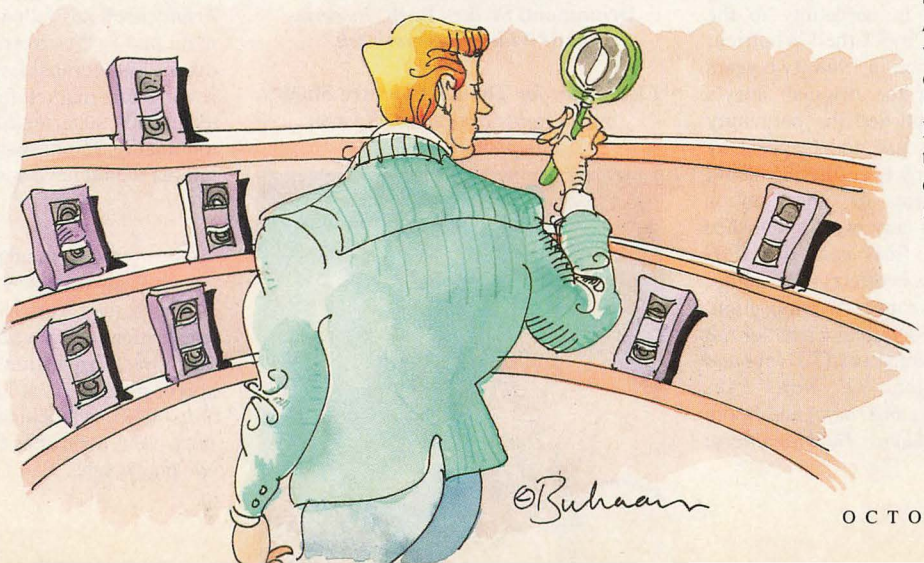

Illustration: Yvonne Buchanan

[writer] Edna Ferber's estate." Sometimes these lapses in story rights are scarcely noticed by the viewing public, either because the movies involved are obscure or because the studio eventually renegotiates with the author or the estate. Warner Bros.' rights to Ferber's *Giant* were quietly renegotiated during 1983, but initially only for video and television; the movie's theatrical distribution rights resided from 1983 through 1986 with Kino International, a company specializing in classic and foreign movies.

Even stars can be caught unawares by these changes. Among the requests for the romantic drama *The Constant Nymph* that have come into Turner Entertainment in recent months was one from Joan Fontaine, who received an Oscar nomination as Best Actress for her performance in the picture. The 1946 movie, which also exists in an earlier version shot by Gaumont British in 1933, long ago reverted to the estate of author Margaret Kennedy.

Ronald Reagan's most famous movie performance, as Drake McHugh in 1942's *Kings Row*, is also presently in home video limbo. The story rights to the movie—renowned, among other reasons, for the scene in which Reagan awakens after his character's legs have been needlessly amputated and exclaims, "Where's the rest of me?"—lapsed recently, making the movie no longer available for distribution. So hoard those CBS/Fox copies that were in circulation until a year or so ago.

The legal questions surrounding underlying story rights became more complicated following a ruling on December 27, 1988, by a three-judge panel of the 9th Circuit Federal Court of Appeals in California in a case involving Alfred Hitchcock's *Rear Window*. The court ruled that although the producing studio, MCA's Universal, had bought the rights in perpetuity to the original short story by Cornell Woolrich, the death of Woolrich in 1968 (two years before renewal of the original story's copyright term) nullified the perpetuity sale. The ruling is still under appeal by MCA. If it holds, however, the case could jeopardize the status of other motion pictures based on any work published before 1977 (the final year the 1909 Copyright Law was in effect) if the author died less than 28 years after publication. That list includes Raymond Chandler (all novels), Ernest Hemingway (*To Have and Have Not*), Eugene O' Neill (*Ah, Wilderness*, *Strange Interlude*) and Booth Tarkington (*Alice Adams*, *The Magnificent Ambersons*).

Meanwhile, in England, the Rank Organization has—or had—a firm hold on the movie rights to H. de Vere Stacpoole's novel *The Blue Lagoon*. But viewers still can't see the 1949 movie starring Jean Simmons, directed by Frank Launder and photographed in vivid Technicolor by Geoffrey Unsworth. The problem is the 1980 remake, starring Brooke Shields. Columbia Pictures bought from Rank the story rights to the earlier version, which was then withdrawn.

***Rights snags have held up the release of Frank Capra's Oscar-winning* You Can't Take It with You.**

Is Ronald Colman's* Bulldog Drummond Strikes Back *the series' best? Video fans can't tell.

Clearances for* The Last Picture Show*'s music rights are reportedly near completion—at last.

Columbia is also similarly responsible for the disappearance of another critically acclaimed English movie, *Stairway to Heaven* (a.k.a. *A Matter of Life and Death*), written, directed and produced by the team of Michael Powell and Emeric Pressburger. In 1982 the story rights to the movie were sold to Columbia Pictures for a planned remake starring John Travolta. But Travolta's career sagged soon after the sale and the remake was never shot. Yet Columbia's ownership of the story rights has prevented any home video release of the Powell-Pressburger classic and severely limited its TV and theatrical showings.

Ironically, Columbia has been on the receiving end of problems in this vein, involving two of its most popular hits of the '30s: Frank Capra's *You Can't Take It with You* (1938) and Howard Hawks' *His Girl Friday* (1940). With the video release of *Mr. Deeds Goes to Town* (1936) scheduled for this fall, *You Can't Take It with You* is now the only one of Capra's major movies not on video. But according to Larry Estes, vice president of programming and acquisitions for RCA/Columbia, the rights to *You Can't Take It with You* have finally been cleared and its release is scheduled for sometime in 1990. However, with regard to *His Girl Friday*, RCA/Columbia has been dissuaded, in part because of complications involving remakes of the play upon which it is based, *The Front Page* by Ben Hecht and Charles MacArthur. Those remakes are, specifically, Billy Wilder's *The Front Page* (1974) and Ted Kotcheff's *Switching Channels* (1988). Another factor: *His Girl Friday* itself has fallen into the public domain and is thus available from a dozen other video companies, considerably narrowing the market for it—even if in a technically superior edition taken from a top-quality 35mm master only RCA/Columbia would have access to.

Novelists and playwrights unhappy with the screen adaptations of their work have sometimes taken legal actions that have been devastating for the movies in question. What happened to horror producer Val Lewton's *The Ghost Ship* (1943) is a behind-the-scenes horror story itself. Soon after the picture's release, two playwrights sued Lewton, alleging that

the movie plagiarized a play they produced in New York in 1942. Despite an offer to settle out of court, Lewton insisted on a trial—and lost. Following an unsuccessful appeal, Lewton and RKO were permanently enjoined from distributing *The Ghost Ship*. A major loser in this case also turned out to be director Mark Robson (*Earthquake*, *Von Ryan's Express*), whose first feature this was. Neither film scholars nor average viewers can now see Robson's debut work.

Tens of millions of people have seen Lewis Milestone's award-winning *All Quiet on the Western Front* (1930) and thousands have bought the recently restored edition on videocassette and laser disc, but few are aware that the same studio, Universal, produced a sequel in 1937 titled *The Road Back*, directed by James Whale and based on a novel by Erich Maria Remarque (author of *All Quiet*). Set in post-World War I Germany, *The Road Back* was intended as a serious study of the economic and social conditions that helped spawn the rise of Germany's Nazi dictatorship. After a preview screening, the German consul in Los Angeles raised strong objections to the movie and its release was pulled back. To placate the German government, Universal reshot part of the picture without Whale's participation and inserted new scenes with Andy Devine as comic relief. Whale disowned the result and left the studio permanently soon after. As for author Remarque, he was reportedly so offended by the final version that he declined to let Universal renew the story rights. *The Road Back* now resides with his estate.

Composers and their representatives can also cause bottlenecks. The list of musicals that have been put on hold by their composers (or their estates and publishers) is a lengthy one. The 1950 Betty Hutton version of *Annie Get Your Gun* will probably "never be released on video," according to one source at MGM/UA Home Video, nor is it currently available to television or theaters, because Irving Berlin won't allow it to be. He, too, is reportedly the obstacle to CBS/Fox's hopes to release two major '30s Berlin musicals, *Alexander's Ragtime Band* (1938) and *On the Avenue* (1937). A spokesperson for Irving Berlin Music, when asked to comment on the status of *Annie Get Your Gun*, would say only that it is out of distribution for "business reasons that we don't feel should be aired in public." Although there have long been stories that Berlin dislikes the movie version of *Annie Get Your Gun* on strictly artistic grounds, at least one former MGM employee familiar with studio history (who asked not to be identified) attributed some of Berlin's objections to his displeasure with MGM dating back to the early '70s, when then-new president Kirk Kerkorian canceled a major motion picture tribute to the composer which was then in the works. "That hurt relations with Berlin," the former employee says, "and MGM had to pay a lot of money to Berlin in order to use a brief segment of *Easter Parade* in *That's Entertainment, Part 2*—and also had to return to him rights to all the unused music planned for the tribute film."

***Songwriter Irving Berlin himself is blamed for blocking the video release of* Annie Get Your Gun.**

The scheduled '87 release of the Sinatra-Hayworth* Pal Joey *was stopped —but it's now on the way.

Will the recent death of its rights owner bring James Whale's* Old Dark House *to video light?

Samuel Goldwyn's movie version of George Gershwin's *Porgy and Bess* (1959), starring Dorothy Dandridge, Sidney Poitier and Sammy Davis Jr., has been unseen since the '70s and is likely to remain that way for the foreseeable future. The Gershwin estate reportedly objected to this version from the time of its original release and exercised its option to buy back the music rights and so prevent a reissue.

Some of 20th Century-Fox's most popular '40s musicals, such as *Tin Pan Alley* (1940) and *That Night in Rio* (1941), have not been released on video because of a problem of Fox's own making. According to a former Fox executive (who requested anonymity), the studio sold its music publishing arm in the '60s without securing its own home video rights. This, in effect, cut off the studio's video access to its own musicals, even though many were original studio-generated productions rather than adaptations of stage works with restricted music rights. Even more frustrating is the fact that the original sale was to CBS Music, whose parent company is a partner in CBS/Fox Home Video. But CBS Music sold its Fox music interests before that partnership existed, and so CBS/Fox is blocked from releasing the Fox musicals (to which it has other rights) without expensive negotiations for the music rights. No current executive of CBS/Fox was willing to confirm reports that the company was still trying to work something out.

Problems involving the rights to *background* music on the television series *The Outer Limits* have prevented the release of episodes from the series' second season. "We wanted to do 'Cold Hands, Warm Heart,'" reports MGM/UA's George Feltenstein, "but it turns out that the music was done on a work-for-hire basis, and the contract under which it was provided didn't include home video."

Almost any movie involving the rights to major rock 'n' roll songs can expect headaches when it comes time for a video release. "The problems on *Heavy* *Continued on page 134*

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'90 BUYER'S GUIDE

Choosing new video equipment brings out one of life's great ironies: Why does buying an item, for the sole purpose of *fun*, have to be such a pain in the neck? Next to "cash or charge," the most commonly uttered phrase in an electronics store is, "I just want a &@$%ing VCR!"

Depending on the size and sophistication of the stores you visit, an equipment hunt can cover thousands of products available in a limitless variety of configurations and at prices ranging from pocket change to second-mortgage territory. The decision process can be daunting. Lookalike products abound. And whether they are—or aren't—equal under the skin is something only the original manufacturer knows for sure.

But that doesn't mean you can't hope to find the right product for a fair price. Learning to use this Buyer's Guide is your first step toward that goal.

During the other 11 months of the year, we take time to explore as many different A/V horizons as we can. In this annual issue, however, we lay out all of the various video categories—from VCRs to self-powered loudspeakers—as something of a road map for the rest of the year.

VR's *ANNUAL EQUIPMENT DIRECTORY*

If you're a first-time camcorder buyer or a videophile looking for a new preamplifier to control your home theater, we've included plenty of useful information for your search. It all begins with a complete glossary that defines the key features and options found on the latest video gear.

After the glossary, the guide is divided into six sections dedicated to the major product categories: VCRs, televisions, camcorders, laser disc players, satellite receivers and audio-for-video gear. Each of these sections follows a similar structure designed to boil down the hard facts you need before hitting the stores.

Under the **What's New** heading, we describe and evaluate the latest innovations that salespeople will be touting this fall. Next, we offer **Price Ranges** to help you get an idea of how much high-tech you can buy for your bucks. With **Buying Tactics**, we provide consumers of all experience levels with a few savvy shopping tips.

Finally, we come to the charts. We've attempted to list every product available within each category on these tables, and we've also tried to describe as many features as we could for each product. Given the rapid development of new products in recent years and the sheer volume of features now available on consumer gear, constructing complete, concise charts is quite a challenge.

Careful reading of the glossary and stories will help newcomers navigate the charts. Use these texts to differentiate between what you want and what you need, then go to the charts and check off the models within your budget. Once you've narrowed your selections down to a handful or so of possibilities, go out and find yourself a good price. (Salespeople respect customers who have a clear idea of what they want: It saves them time and lets them move on to their next sale.)

Each story also includes references to past issues of *VR* in which we've examined certain products in greater detail. If the issues aren't available at your local library, our circulation department should be able to supply them. Manufacturers will usually furnish further information on specific products to consumers who request it. The **Manufacturers Directory** at the close of this guide provides the address and phone number of every company listed in the charts.

The inclusion of a product in our charts doesn't represent an endorsement. We did, however, avoid some of the suspicious fly-by-night manufacturers that show up on discounters' shelves from time to time. Alert consumers should do likewise.

Remember, the specifications listed in the charts were supplied by the manufacturers, not by our test facility, the Advanced Product Evaluation Laboratory. We recommend finding a reputable dealer who will let you observe any gear *in action* before you buy. As much as we'd like it to, this guide can't replace good old-fashioned side-by-side hands-on comparisons. We've only fashioned the maps. It's up to you to prepare the travelogue. —The Editors

GLOSSARY OF TERMS

Advanced Editing: In VCRs, a combination of built-in features designed to ease the editing of home movies. Includes flying erase heads, digital superimposers, pre-roll, assemble editing capability, edit preview and more.

Amp Power: Measured in watts per channel (left/right). Amps with higher wattage are able to drive bigger or less efficient speakers, and perform at higher volumes with less distortion.

Aperture: The size of a camcorder's lens opening, measured in *f* stops. The higher the number, the less light enters the lens.

Audio Equalizer: Lets you boost or lower the volume of specific sound frequencies within the total audio signal. Useful for tailoring the balance of sound for a particular room.

Audio Inputs/Outputs: These route audio signals from one component (turntable, CD player, VCR) to another.

Audio Mixing: Combining several audio sources at once on one tape, while separately controlling the volume level of each.

Audio/Video Input: A cluster of standard RCA jacks, one for video, two for stereo audio. A required feature on monitor/receivers and VCRs.

Auto Focus: Most camcorder auto-focus systems are handled by active infrared sensors which, on basic models, are mounted in the camera housing near the lens. Some models use an in-camera or TTL (through-the-lens) system. Others include passive *piezo* or *digital* circuits, which use a microprocessor to evaluate the focal area. These systems often use a combination of front and rear lens elements to expand the depth of field.

Automatic Image Stabilizer: A camcorder servo mechanism that *floats* the lens to help compensate for camera movement.

Bands: TV satellites operate within two frequency ranges: the widely used C-band, which requires a large dish antenna for reception, and the more rarely used Ku-band, which works with smaller dishes.

BD (Block-Down) Conversion: Steps high-frequency satellite signals down to frequencies more easily handled by the receiver.

Built-in Actuator: At the press of a button, it directs the satellite dish where to turn.

Cable-Ready: TV or VCR tuners that can receive VHF and UHF *plus* cable midband and high-band channels. (A cable decoding box is usually still required for premium stations.)

Channels: The total number of frequencies that a TV tuner can be set to receive, including VHF, UHF and cable.

Digital Art: Two digital special effects: The *mosaic* effect breaks the picture up into hundreds of tiny squares, while *solarization* or *posterization* exaggerates colors for a cosmic sunspot effect.

Digital Effects: Any special effects handled via digital circuitry, including freeze-frame, slow-motion, picture-in-picture, video noise reduction and more.

Digital Signal Processing: Covers everything from digital comb filters (like those in Zenith's Digital System 3 sets), which boost picture quality, to the use of digital memory for removing interlace from the picture (improved-definition television).

Digital Superimposing: The ability to digitally memorize a piece of artwork or printed title and place it onto the action while taping. Most new models offer multipage memories.

Digital-to-Analog (D/A) Converter: Within digital audio systems, a circuit that translates the digital code to analog for playback. Better LV and CD players use separate converters for the left and right stereo channels.

Digital Zoom: Takes a portion of the video picture (usually one-quarter) and blows it up to full screen size.

Display: The three styles used on mini TVs are cathode-ray tubes (the traditional), liquid crystal display (the most widely accepted for color pocket portables) and beam indexing (a nearly flat picture tube developed by Sony).

Distribution Amp: Divides a single video or audio signal, while boosting its strength, to send it to multiple pieces of equipment.

Dolby Pro Logic: See **Dolby Surround Decoder**.

Dolby Surround Decoder: A patented process for decoding the special (rear-channel) audio track found on the soundtracks of Dolby-encoded movies. Pro Logic takes the surround information and steers it to the various channels with greater accuracy.

Edit Control: Special jacks that allow you to hook up two VCRs for synchronized operation during tape editing.

Fine Slow: Digitally aided slow-motion, which is more lifelike and less choppy than standard slo-mo. Also called *natural slow*.

Flying Erase Head: A standard erase head is mounted along the tape

The Necessities of Video Life

How SIMA Products' Creative Innovations Turned Home Video Into Polished Productions

As one runs down the litany of features found on most current camcorders, it almost appears that everything the videographer would ever need is either built into the hardware or found somewhere in the box. But as anyone who has ever attempted to give a semiprofessional look to that summer vacation video (the one in which Disney world seems continually beset by camera rattling earthquakes because the lightweight camera soon becomes a heavyweight camera) or wedding tape (the one where "I Do" can scarcely be heard above Aunt Millie's chronic cough because the built-in microphone was just a bit too built in), it becomes all too obvious that a quality-conscious videomaker can not live by what's found on the camcorder alone. And that's where Sima comes in.

The standards for photo excellence and professionalism began with 35mm cameras and that is exactly where Sima started in 1972. The realization that every camera owner wants to produce photos like a professional was not that far fetched with the advent of zoom lenses, electronic flashes and exotic filters. Sima created some of these products , like a soft focus lens (the only lens made in the U.S.A.) to give an artistic effect to portraits, and the internationally distributed Filmshield that protects photographic film from airport x-rays. Sima's waterproof, inflatable SportsPouch cushions delicate electronic and sports gear from shocks and the elements and is used all over the world.

In fact, most everyone who owns a camcorder already benefits from Sima's expertise. Shortly after the firm introduced the FilmShield, it debuted the CapKeeper - the first product to prevent the loss of SLR lens caps. This deceptively simple item has become generic to the industry and is now employed by video camera makers to keep the lens cap attached to the camera.

Needs Met

Just four years ago, Sima realized that not just the video trade, but videophiles had an enormous need for easy-to-use accessories that could add just the right amount of professional polish to their productions. So, the company instantly set to work. The first innovation off the drawing board—The video SoundCatcher—was an instant hit. The remote wireless microphone designed to fit on even the smallest camcorder via the use of surface mount technology, allows the home videomaker to catch the sound where the action is, up to 200 feet away from the camcorder (thus replacing Aunt Millie's rasp with a tender "I Do"). SoundCatcher features a receiver that attaches easily to the shoe mount of the camcorder and plugs into the external microphone jack. By attaching the lavalier clip-on microphone to your subject, you effectively eliminate distracting background and camcorder noises.

Keeping Calm Without Valium

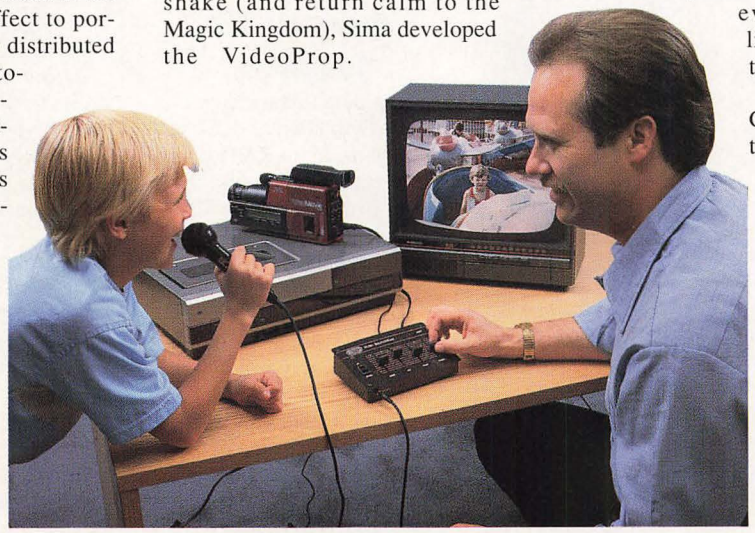
To eliminate the ever-present camera - shake (and return calm to the Magic Kingdom), Sima developed the VideoProp. Dubbed "The Walking Tripod," this revolutionary video accessory steadies those tough to lock down 8mm and VHS-C camcorders via a telescoping pod which rests on your chest and is further stabilized by a strap that is worn around the neck. A built-in quick release guarantees secure mounting.

Since the introduction of those first "video necessities," Sima has added a remarkable 54 products to its lineup, each designed to offer every camcorder owner an affordable solution to the many impediments to shooting high quality video tapes.

Let There Be Light

Among the company's latest innovations is the CamPack Integrated Video Lighting System. While those wonderfully shot TV ads for camcorders make it appear that you can practically shoot technicolor-quality video by candlelight, the truth is you still need the help of Mr. Edison to get high quality video. Images recorded under low light situations—even with a low light camcorder—more often than not result in grainy, washed out images instead of the bright sharp colors you should be getting. Even the most experienced professional would not shoot an event without accessory lights, and you shouldn't either.

Consequently, the Sima CamPack features everything you would need to shoot pro-style video—in any lighting situation. The System includes a brighter (50 watt quartz halogen lamp), longer lasting portable video light powered by a unique, lightweight nickel cadmium battery pack that attaches directly underneath the camcorder using the tripod screw mount. The sleek battery pack can also double as a secondary power source for virtually



Sima Soundmixer: adding to the audio.

Sima CamPack: lighting up the situation.

any camcorder and has a 6 volt, 9.6 volt and 12 volt selector switch to adjust to your camcorder's exact specifications.

Another recent addition is the Camlight 3, a self-powered, cordless light which combines an integrated nickel cadmium battery pack with a super-efficient halogen lamp into a compact unit which mounts directly onto any camcorder.

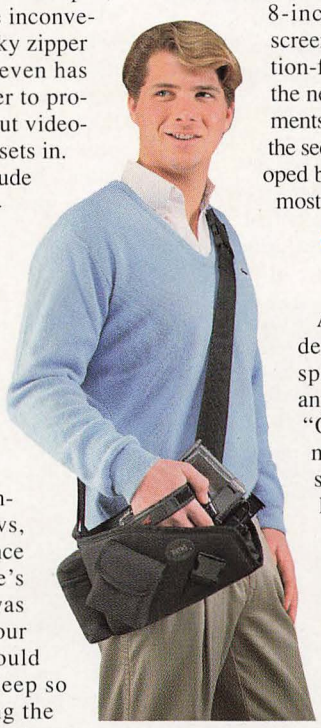
For The Quick-Draw Artist

Another example of how Sima is staying on the leading edge of developing necessary accessories for the videomaker on the go is the CamPocket, a tough nylon padded carrying holster that affords instant access to your C-format or 8mm camcorder. With adjustable shoulder and safety straps, plus two outer storage compartments for spare batteries and tapes, the CamPocket eliminates the inconveniences of those old large, bulky zipper video bags. The Campocket even has an inner drawstring rainslicker to protect the camcorder if you're out videotaping and inclement weather sets in.

Other Sima video vitals include the TeleMike, a super unidirectional microphone; the SoundCheck, a single speaker headset that enables you to monitor the sounds you are recording; and the CamPod, the only monopod designed specifically for video taping.

After the Fact

As anyone who has screened virgin video for themselves and friends well knows, video necessities don't end once the taping has stopped. There's always that wish that there was something you could do to your just shot masterwork that would not only put the viewer to sleep so quickly. Maybe by increasing the pace, making dialogue more understandable or simply cleaning up that noisy soundtrack you might be able to keep the audience awake just long enough to see the really good parts.



Sima CamPocket: taking it on the road.

Thankfully, Sima realizes that post-production should not be the private domain of the video professional and has addressed the desire to improve videos after the fact with a wide range of devices designed to "save your video" in the editing room.

Among the newest in that area is the Video SoundMixer. Now you can add narration and background music, even create an entirely new soundtrack simply by connecting the SoundMixer between the camcorder playing the original tape and a recording VCR. By monitoring the soundtrack of the transferred tape to your TV, you can get the results you want without altering the original tape. There's even a stereo Soundmixer available for use with a stereo camcorder, VCR and TV.

Updating Old Movies

Many camcorder owners only wished they could have had their Handycams or VideoMovies just a few years ago, in order to catch the Honeymoon voyage or momentous anniversary on video instead of super 8mm film or hard to screen slides. Well, Sima's thought of you as well via CopyKit. The system provides an easy economical way to preserve all your old home movies and slides by transferring them onto video tape. The concept is simple. You project your slides or movies onto the high contrast, optically flat mirror and videotape the reflected image from the rear projection screen. This 8-inch by 10-inch lenticular screen provides a sharp, distortion-free image and eliminates the need for macro lens attachments. The CopyKit, which was the second video item ever developed by Sima, remains one of its most in-demand products.

Copying By The Industry

According to Sima's President, Irwin Diamond, Sima spends more on R&D than any electronics firm its size. "Our problem", says Diamond, "is that we only get a six month jump on the market before competitors copy our new ideas. And frequently, they will make a inferior version which lacks the performance of Sima's original product."

"While some of our products are patented", Diamond continues, "the real trick is to make a simple idea solve a major problem, and by using state-of-the-art concepts, like our CamPod, ideas are not always patentable".

Sima VideoProp: the jitter-buster.

What Sima has attempted to do is give videographers the same feel for artistic expression and professional competence that still photographers enjoy. The accessory equipment is there to make it happen. It is more a question of making users aware that it can be done easily for very little money in relation to camera investment.

Although home video taping and camcorder technology has come a long way, Videography is still in its early stages. It is only with the necessities of video life (good lighting, sound equipment and sound mixers) that the final results will be more professional and satisfying. Consider what one can do with old home movies, a CopyKit and SoundMiker. Imagine how good that next vacation tape will look via Campod. Think what you can do with a Campod mounted to a Camcorder. And then you'll realize what the people at Sima have considered, imagined, researched and promoted for the past 17 years - that there should be no limitation to the art of videomaking.

Let's Hear From You

Many of Sima's innovations have come from camcorder users like yourself. If you have a need for a particular video necessity you find currently unavailable or would like more information about Sima Products, please write to:

Sima Products Corp.
8707 Skokie Blvd.
Skokie, IL 60077
Or call Toll Free:
1-800-345-7462
In Illinois: 1-312-679-7462

If we don't already offer the product you're looking for, it might well be our next new innovation.

path, off the VCR head drum. A flying erase head is built into the drum and results in clean, noise-free edits. Crucial for high-quality movie editing.

Hi-Fi: For high fidelity. A general term used to describe audio quality approaching the limits of human hearing. VHS and Beta Hi-Fi audio recording places a stereo signal with greater dynamic range and negligible tape hiss across the width of the tape, resulting in sound quality close to digital. The 8mm and Hi8 formats offer a similar, though mono, recording system. Canon and Kyocera have recently added stereo to this system, and several 8mm products can record PCM (pulse code modulation) digital audio.

High Gain: A type of screen for front-projection TVs, specially constructed to boost perceived brightness.

Horizontal Resolution: In lines, a measure of a TV's capacity to reproduce picture detail. The higher the number, the greater the detail.

Image Sensor: The pickup device, either CCD (charge coupled device) or MOS (metal oxide semiconductor), inside the camcorder, which captures the picture. The device's ability to reproduce detail is measured in pixels (picture elements). A higher pixel count produces sharper pictures—though, in practice, most camcorders cannot record tapes as sharp as their image sensors can capture.

Impedance: In ohms (a standard unit of electronic resistance), a measure of operable input resistance. Components and speakers should have matched impedances (usually either 4 ohms or 8 ohms) if they're going to work together.

Indexing: The ability to electronically mark a point on a tape for later access. Some decks allow indexing only during the recording process (VISS, or VHS index search system); others allow you to mark scenes as you play them back (VASS, or VHS address search system).

IRD: Or integrated receiver/descrambler—a satellite receiver with a built-in VideoCipher II decoder for scrambled channels.

Jog/Shuttle Wheel: The jog wheel allows frame-by-frame control of playback; the concentrically mounted shuttle dial allows manual control of forward and reverse fast-picture search. Very useful for editing.

Linear Stereo: Often just called "stereo" in sales literature, linear stereo uses a tape's conventional audio tracks. Definitely inferior to VHS or Beta Hi-Fi; nearly all linear stereo models add Dolby Noise Reduction to reduce tape hiss.

Matrix Surround: Similar to the old quadraphonic four-channel audio process, it provides about 70% to 80% of the Dolby-encoded audio information on movie soundtracks.

Minimum Illumination: Measured in lux, the amount of light a camcorder needs to generate a one-volt video signal or a watchable picture. The lower the lux reading, the more light-sensitive the camcorder.

MPX Jack: Allows for the hookup of an add-on MTS decoder.

MTS Decoder: A device that handles the multichannel television sound (stereo) and SAP (second audio program) portion of TV broadcast signals. Standard on high-end VCRs and TVs.

Noise Reduction: On satellite receivers, circuits that cut out audio hiss and static. On some VCRs, digital noise reduction uses field memory to clear up video grain and snow that show up on some tapes and broadcasts. In the laser disc format, CX noise reduction improves the audio quality of analog videodiscs.

Oversampling Rate: In digital audio playback of CDs and laser discs, the rate at which the digital code is processed. (The standard is 44.1 kHz.) Better players employ filters that assess the code at a faster rate (multiples of two, four or eight) for subtle improvements in sound quality.

Parental Lockout: Will block out certain channels that parents don't want kids watching.

PCM: For pulse code modulation, a digital audio recording system. See **Hi-Fi**.

Peak Brightness Level/Light Output: On rear-projection TVs, a measure of relative brilliance, in footlamberts (the average brightness of a surface that emits or reflects one lumen per square foot). Similarly, front projectors measure light output in lumens—with 300 lumens or more regarded as excellent.

PIP: Picture-in-picture circuitry. Puts a small inset picture from a separate video source on screen with the main picture. Dual-tuner PIP TVs produce the inset from two channels without a second source.

Remote Programming: Using a remote control to set the tuner/timer.

RF: Or radio frequency—a type of signal used to transmit video and audio information. TVs and VCRs accept/send RF signals through their antenna inputs/outputs. Line inputs/outputs, which use RCA jacks, perform better.

RGB Input: Or red-green-blue. Lets you use your monitor/receiver as a computer terminal.

S-Video Input/Output: Connectors designed to send color and brightness signals separately. Used to transfer signals among high-resolution VCRs (S-VHS, ED Beta, Hi8), camcorders, LV players and TVs. Results in subtle picture improvement.

Strobe: A digital cousin of slow-motion that breaks down the tape's action into a series of freeze-frame pictures; a speed control is usually included.

Subcarrier Tuning: A satellite receiver feature used to pick up the radio transmissions that are often carried by satellite video broadcasts.

Synchro Edit: See **Edit Control**.

Synthetic Stereo: Processing circuitry that expands mono source material, creating a stereolike effect.

Theater Effect: Processing circuitry used to simulate the acoustic qualities of a music hall or theater.

TI Filter: Or terrestrial interference. A circuit designed to rid satellite signals of the negative effects of microwave relay towers and other stray signals.

Time-Lapse Recording: On camcorders, the ability to record just a few frames of video for every minute or so of actual time.

Video Enhancer: A circuit designed to boost picture detail. Useful in dubbing or sharpening images in low-quality tapes.

White Balance: On camcorders, a circuit to adjust the color balance of a picture, depending on the light source. While most camcorders do this automatically, some allow manual adjustments as well. □

***VIDEO REVIEW* 1990 BUYER'S GUIDE.** Editor: Gregory P. Fagan. Consulting Editor: Dennis P. Barker. Chart Renderings: Anthony Leonardo. All specifications quoted in this guide are manufacturers' data, not *VR* Equipment Review measurements. All prices are manufacturers' suggested retail, rounded off to the nearest dollar, and are subject to change without notice. *Always double-check features and prices before you buy.* The listings represent a general overview: Manufacturers frequently offer nearly identical products to those listed, with slightly altered cosmetics and slightly different model numbers. **IN THE CHARTS:** "NA" means information not available. Dashes and hyphens indicate that a feature does not apply to the model listed. "Opt." stands for optional.

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The CDV 488 plays all six disc formats: 3-inch, 5-inch CD, 5-inch CDV, 8-inch/ 12-inch CD-LDs and the 8-inch LD single.

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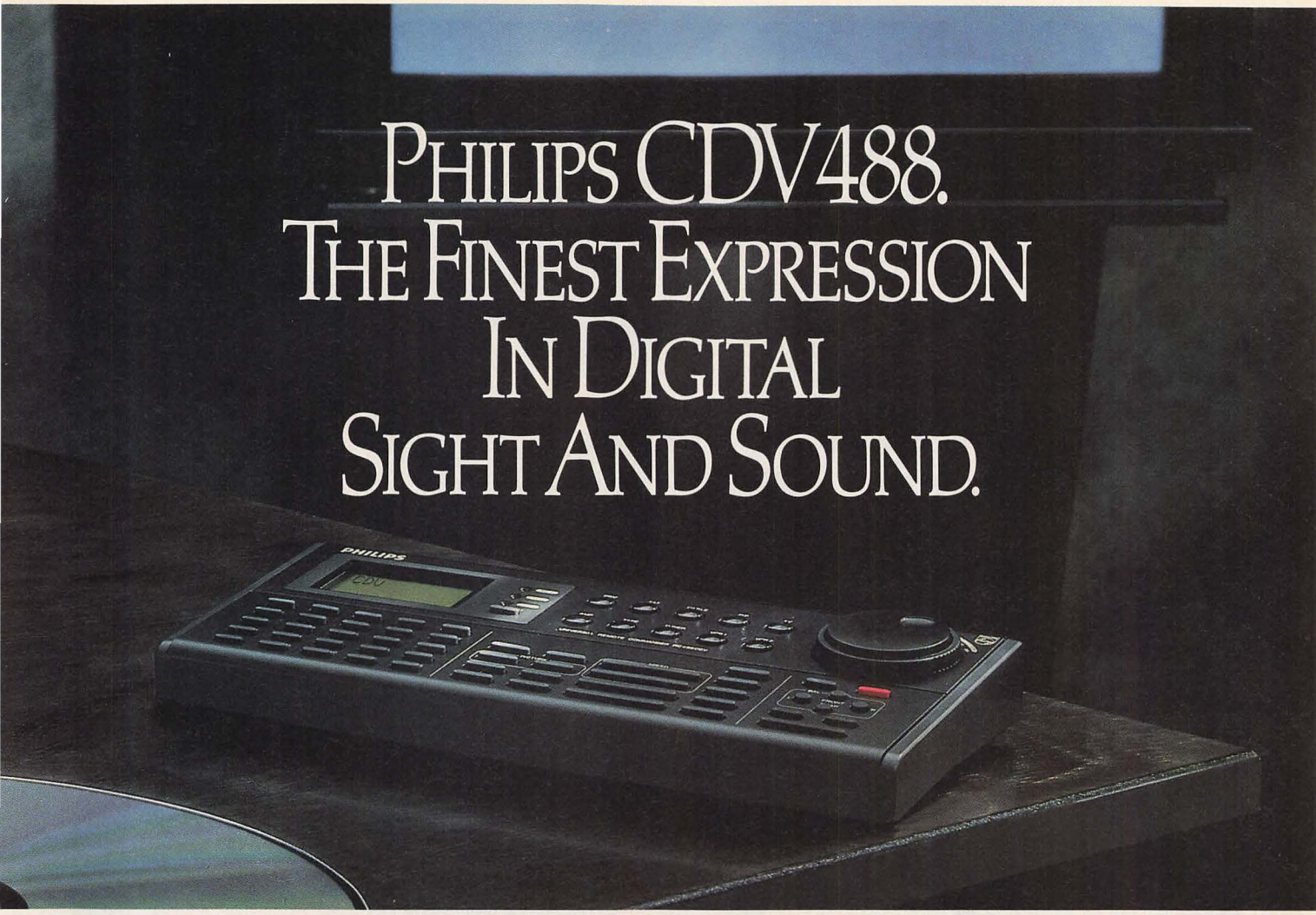

When Philips invented laser videodisc technology, we envisioned uncompromised video performance. The CDV488 is the result of this philosophy.

In fact, according to *High Fidelity,* it achieves "...a level of performance that cannot be bested in any significant regard by any competitive product..."

The CDV488 provides 300% sharper color fidelity than any consumer videotape, including Super VHS. And Philips' proprietary wide bandwidth CCD comb filter with S-video output enhances color detail and color accuracy even further.

It also produces a remarkable 420+ lines of horizontal picture resolution—greater than many broadcast video recorders.

The universal remote allows you access to digital performance features like rock-solid still frames, single-frame advance and crisp slow motion on all videodisc formats. Add to this the jog shuttle that gives you the freedom to operate these effects from your armchair, and you begin to see why the CDV488 offers a home video alternative to the picture quality and special effects found in professional studios.

Remarkably, its high standards in digital video are matched by its specifications in audio. It features the latest Philips Select Grade TDA-1541-A SI dual D/A Converter System, widely regarded as the premier D/A conversion technology available today.

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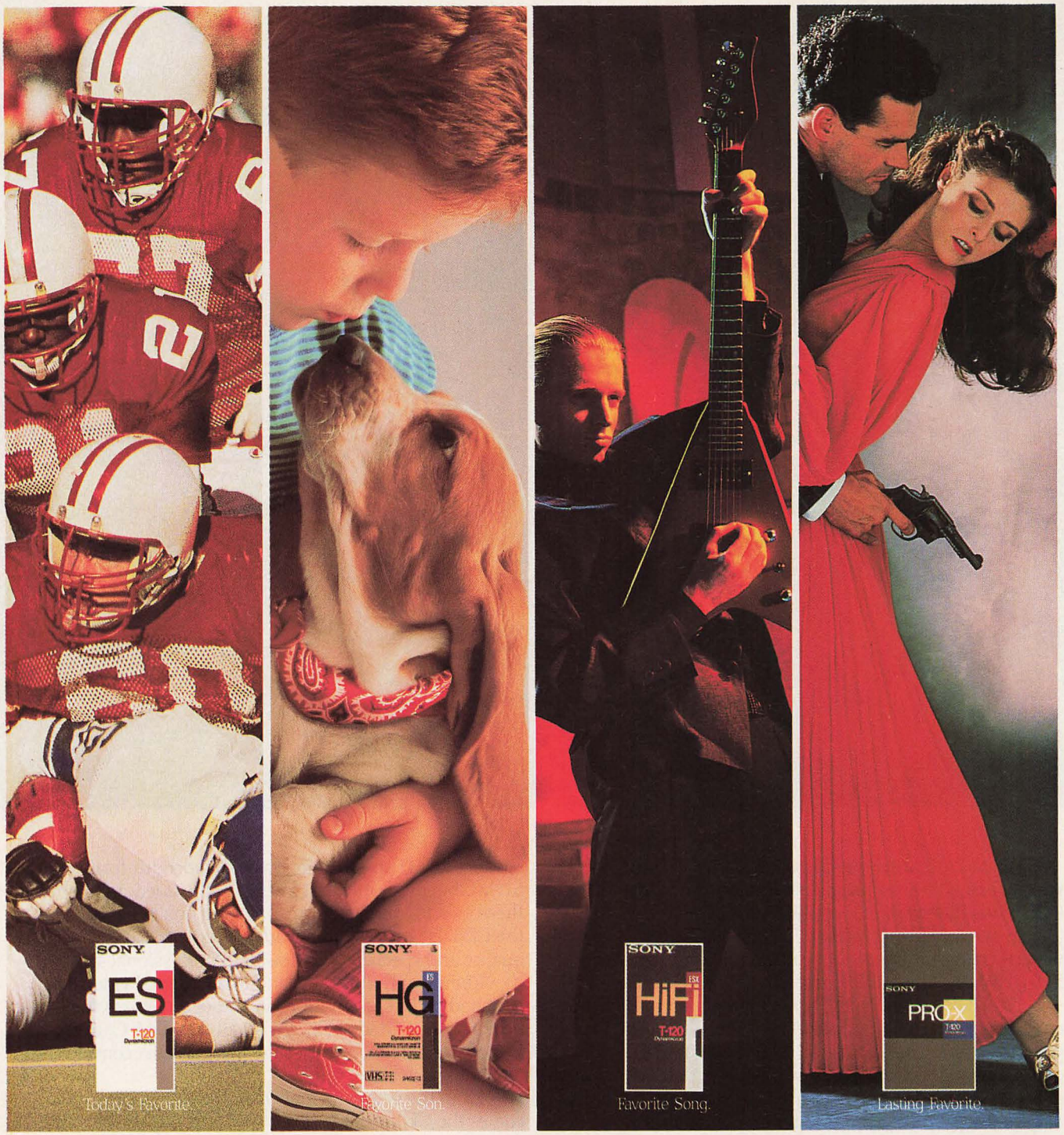
For additional information, circle No. 25 on Reader Service Card.



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For recording today's favorites, there's Sony ES. A tremendously durable performer. Perfect for repeated taping.

For taping favorite sons, daughters and family moments, try Sony HG. Ideal for camcorder recording and for extended play.

For capturing musical favorites, there's Sony ESX-HiFi. Delivers unheard-of hifi sound and high quality picture reproduction.

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VCRs

BY DENNIS P. BARKER

RCA VR700HF

Selecting a new VCR gets easier every year, and this year should prove no exception. When you consider that, in terms of performance, the $500 decks of today can blow away the $1,000 top-of-the-line models of just six years ago, how can you go wrong?

Well, while it's hard to go wrong when buying a new deck from a reputable manufacturer, it's easy to buy a model that will truly disappoint you throughout its *useful* life. Programming ease, picture quality, sound reproduction and feature content vary considerably from one end of the line to the other. Worse yet, it's nearly impossible to tell what features any given videocassette recorder includes just by looking at its faceplate.

The basic rules for navigating through this consumer maze, and successfully buying the right VCR, remain constant whether you're shopping for your first deck, or an upgrade from the five that you already own. First, develop a thorough understanding of all the available features. Then, decide what you need. Finally, figure out exactly how much you're willing to spend.

We've divided the VCR market into six categories: Super VHS, VHS Hi-Fi, Conventional VHS, Beta & ED Beta, 8mm & Hi8, and TV/VCR combos. Consumers primarily interested in playing rented tapes should consider models from the first three charts, which all feature variations on the VHS theme. The next two charts cover the Beta and 8mm formats. Beta remains popular in certain geographical pockets (parts of Florida, for example) and among many videophiles. But let the buyer beware, prerecorded Beta tapes are unfortunately on the way out. The compact 8mm format has become a mainstay of the camcorder market, so 8mm VCRs appeal mainly to consumers who already own 8mm home movie gear.

MEGADECKS TO MINIDECKS AND ALL THINGS IN BETWEEN

The final chart in this section, TV/VCR combos, actually lists products aimed at two different types of consumer. The larger, VHS-format models with screens of up to 20 inches are intended for simplicity-loving video buffs interested in going the all-in-one route. The smaller models fall into the portable market, also known as personal or laptop video, and appeal primarily to traveling salespeople, businesspeople and videophiles (see "Laptop Video," Aug. '89 *VR*).

Certain basic technical rules for VCRs apply across the board. For example, four-video-head VCRs use the two extra heads to provide better slow-motion and still/pause viewing. Many manufacturers are abandoning two-head machines altogether, opting instead for basic four-head models. Also, legitimate Hi-Fi sound is far preferable to linear stereo with Dolby noise reduction. Finally, on-screen programming is a must for anybody who expects to time-shift a TV show.

If you plan to use a deck for editing home movies, look for models that include a flying erase head, synchro editing, video dub, audio dub, a real-time counter and an edit switch for improving taped copies. A few high-end models also include advanced editing features such as a jog/shuttle wheel and programmable edit memory.

High-resolution Super VHS, ED Beta and Hi8 VCRs significantly outperform their lower-priced counterparts in terms of picture. These format upgrades can still play back conventional tapes, and—contrary to some reports—work fine with any good monitor/receiver. (A set equipped for S-video ups the quality, but is not essential.)

WHAT'S NEW

Advanced Editing—Advanced editing features include: jog/shuttle wheels for frame-by-frame search; digital PIP that affords edit-preview windows (such as that found on Mitsubishi's HS-U80); built-in memory chips that help perform assemble editing (a sequential combining of scenes); circuits to pre-roll or get the tape rolling up to speed for a cut (such as that found on Toshiba's SV-F990); digital superimposers, character generators and color processors. The two decks mentioned above, along with JVC's HS-S10000U, represent the cutting edge here. Each performs more than enough editing tricks for the budding videophile, though each offers its own twists.

VHS/VHS-C Compatibility—If you own, or were planning to buy, a compact VHS

Basic deck: Samsung's VR3509 offers remote programming for under $300.

SUPER VHS

MANUFACTURER	MODEL NO.	DIGITAL ZOOM	STROBE	ADVANCED EDITING	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	EVENT/DAY	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
BANG & OLUFSEN	VX5000	No	Yes	Yes	4	Yes	3	3	125	8/365	OS	All	All	Yes	Yes	R,P	No	$1,995
CURTIS MATHES	BV785	No	No	No	4	No	3	3	155	8/31	BC	SP,EP	SP,EP	Yes	Yes	R,P	No	NA
FISHER	FVH-S6800	No	No	No	4	No	3	3	181	6/365	OS	SP,EP	SP,EP	Yes	No	R,P	No	$900
FISHER	FVH-Z1	No	Yes	No	4	No	3	3	181	6/365	OS	SP,EP	SP,EP	Yes	No	R,P	No	$1,300
GE	VG7795	No	No	No	4	No	3	3	155	8/31	OS	SP,EP	SP,EP	Yes	No	—	No	$999
HITACHI	VT-3800A	No	Yes	No	4	Yes	3	3	167	8/365	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,400
INSTANT REPLAY	77IT5S**	No	No	No	4	No	2	2	183	8/14	OS	SP,EP	SP,EP	Yes	No	R,P	Yes	$1,995
JVC	HR-S5000U	No	No	No	4	Yes	2	3	155	8/14	OS	SP,EP	SP,EP	Yes	No	R,P	No	$1,299
JVC	HR-S5500U	No	No	No	4	No	2	3	155	8/14	LCD	SP,EP	SP,EP	Yes	No	R,P	No	NA
JVC	HR-S6600U	No	No	Yes	4	Yes	2	3	181	8/14	LCD	SP,EP	SP,EP	Yes	No	R,P	No	NA
JVC	HR-S8000U	Yes	Yes	Yes	4	No	2	3	181	8/14	OS	SP,EP	SP,EP	Yes	No	R,P	No	$1,599
JVC	HR-S10000U	Yes	Yes	Yes	4	Yes	2	3	181	8/14	LCD	SP,EP	SP,EP	Yes	Yes	R,P	Yes	NA
KENWOOD	KV-D957S	No†	No	No	4	Yes	2	3	140	8/21	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,000
MAGNAVOX	VR9870AT	No	No	No	4	Yes	3	3	155	4/31	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$995
MAGNAVOX	VR9880AT	No	Yes	No	4	Yes	3	3	155	8/31	OS,BC	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,995
MINOLTA	MV-160S	No	Yes	No	3	No	3	3	167	8/365	OS	All	All	Yes	Yes	R,P	No	$1,530
MITSUBISHI	HS-U61	No	No	No	4	No	2	3	181	8/31	OS	SP,EP	SP,EP	Yes	No	R,P	No	$999
MITSUBISHI	HS-U71	No	No	No	4	Yes	2	3	181	8/31	OS	SP,EP	SP,EP	Yes	No	R,P	No	$1,299
MITSUBISHI	HS-U80	No	Yes	Yes	4	Yes	2	3	181	8/31	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,699
NEC	DS8000UMKII	No†	Yes	Yes	4	Yes	2	3	155	8/21	LCD	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,499
OPTONICA	VC-G99OU	No	No	No	4	No	2	3	209	8/365	LCD,VA	SP,EP	SP,EP	Yes	No	R,P	No	$1,149
PANASONIC	PV-S4980	No	No	No	4	Yes	3	3	155	8/31	OS,BC	All	All	Yes	Yes	R,P	No	$849
PANASONIC	PV-S4986	No	No	No	4	Yes	3	3	155	8/31	OS††	All	All	Yes	Yes	R,P	No	$1,149
PANASONIC	PV-S4990	No	Yes	Yes	4	Yes	3	3	155	8/31	OS,BC	All	All	Yes	Yes	R,P	No	$1,599
PHILIPS	VR6895	No	No	No	4	Yes	3	3	155	8/31	OS,BC	All	All	Yes	Yes	R,P	No	$1,099
PHILIPS	VR6985	No	Yes	Yes	4	Yes	3	3	155	8/31	LCD	All	All	Yes	Yes	R,P	No	$1,899
PIONEER	VH-930SD	No	Yes	No	4	No	2	3	140	8/21	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,500
QUASAR	VH5985	No	No	No	4	No	3	3	155	8/31	OS,BC	All	All	Yes	Yes	R,P	No	$890
RCA	VR700HF	No	No	No	5	Yes	2	3	155	8/365	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$899
TOSHIBA	SV-970	Yes	Yes	Yes	4	Yes	2	3	139	8/14	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,300
TOSHIBA	SV-F990	Yes	Yes	Yes	4	Yes	2	3	139	8/14	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$2,200
YAMAHA	YV-1110S	No	No	No	4	No	2	3	140	8/21	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$899
ZENITH	VRE550HF	No	No	No	4	Yes	2	3	157	8/14	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,150

*All specifications are manufacturer's data, not APEL test measurements. *Bar Code, LCD remote, On Screen, Voice Activated. **Plays PAL and SECAM. †Digital noise reduction. ††Via telephone.*

camcorder (VHS-C), you may want to hold off on a deck purchase until the VCRs with built-in VHS-C capability arrive next spring. Panasonic, Hitachi and JVC all recently introduced new models that will play, with equal ease, either full-size VHS cassettes or the much smaller VHS-C cassettes—and without clumsy adapters. Each takes a different approach to meet the design challenges of the three mechanical systems. JVC's may be the simplest: It borrows compact disc technology by incorporating an indentation for a VHS-C cassette within a drawer for a full-size VHS cassette. The others use separate mechanisms for both videocassette sizes.

Upper deck: Panasonic's PV-S4990 has nearly every high-end feature available.

VHS HI-FI

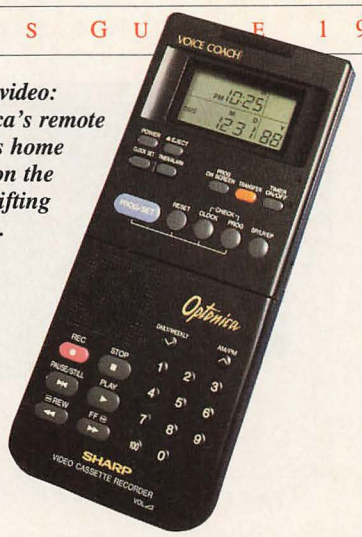
MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	ADVANCED EDITING	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	EVENT/DAY	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
AIWA	HV-90	Yes	No	—	No	No	4	No	2	3	152	6/14	LCD	SP,EP	SP,EP	Yes	No	R,P	No	$699
CURTIS MATHES	DV748	Yes	No	—	No	No	4	No	3	3	155	4/31	OS	SP,EP	SP,EP	Yes	No	—	No	NA
FISHER	FVH-6600	Yes	No	—	No	No	4	No	3	3	122	6/365	OS	SP,EP	SP,EP	Yes	No	—	No	$500
GE	VG7685	Yes	No	—	No	No	2	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	NA
GE	VG7980	Yes	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	NA
GE	VG7785	Yes	No	—	No	No	4	No	3	3	155	8/31	OS	All	All	Yes	No	—	No	$699
GE	VG7985	Yes	No	—	No	No	4	Yes	3	3	155	8/31	OS	All	All	Yes	No	—	No	NA
GOLDSTAR	GHV-8200M	Yes	No	—	No	No	2	No	2	3	110	8/14	—	SP,EP	SP,EP	Yes	No	—	No	$700
GRUNDIG	VS-900	Yes	No	—	No	No	4	No	2	3	155	8/31	OS	SP,EP	SP,EP	Yes	Yes	—	Yes	$549
GRUNDIG	VS-9500	Yes	No	1	Yes	No	4	No	2	3	155	8/31	OS	SP,EP	SP,EP	Yes	Yes	R,P	Yes	$899
HITACHI	VT-3400A	Yes	No	—	No	No	4	No	2	3	120	4/365	LCD	SP,EP	SP,EP	Yes	Yes	R,P	No	$600
INSTANT REPLAY	530 IT3	No	No	—	No	No	4	No	6	6**	139	8/14	—	All	All	Yes	No	—	No	$1,495
INSTANT REPLAY	615 IT3	No	No	—	No	No	4	No	6	6**	107	4/14	—	All	All	Yes	No	—	Yes	$1,595
INSTANT REPLAY	615 IT3RGB	No	No	—	No	No	4	No	6	6**	107	4/14	—	All	All	Yes	No	—	Yes	$1,695
INSTANT REPLAY	618 IT3	Yes	No	—	No	No	4	No	6	6**	169	4/14	—	All	All	Yes	No	—	Yes	$1,795
INSTANT REPLAY	617 IT4RGB	Yes	No	—	No	No	4	No	6	6**	107	4/14	—	All	All	Yes	No	—	Yes	$1,895
INSTANT REPLAY	618 IT3RGB	Yes	No	—	No	No	4	No	6	6**	107	4/14	—	All	All	Yes	No	—	Yes	$1,895
JC PENNEY	855-8942	Yes	No	—	No	No	4	No	3	3	155	8/31	OS	All	All	Yes	No	—	Yes	$500
JVC	HR-D750U	Yes	No	—	No	Yes	4	No	2	3	121	4/14	OS	SP,EP	SP,EP	No	No	R,P	Yes	$899
JVC	HR-D840U	Yes	No	—	No	Yes	4	No	2	3	181	8/14	LCD	SP,EP	SP,EP	Yes	No	R,P	No	NA
JVC	HR-D850U	Yes	No	1	No	Yes	4	No	2	3	181	8/14	LCD	SP,EP	SP,EP	Yes	No	R,P	No	NA
KENWOOD	KV-956	Yes	No	1	Yes	No	4	Yes	2	3	140	8/21	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$799
MAGNAVOX	VR9860AT	Yes	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	Yes	—	No	$600
MAGNAVOX	VR9861AT	Yes	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	Yes	—	No	$650
MAGNAVOX	VR9862AT	Yes	No	—	No	No	4	No	3	3	155	8/31	OS,BC	All	All	Yes	Yes	R,P	No	$690
MEMOREX	SM-100	Yes	No	—	No	No	2	No	2	3	110	4/14	OS	SP,EP	SP,EP	Yes	No	—	Yes	$449
MINOLTA	MV-140S	Yes	No	—	Yes	No	4	No	2	2	120	8/365	LCD	All	All	Yes	Yes	—	No	$835
MITSUBISHI	HS-U51	Yes	No	—	No	No	4	No	2	2	181	8/31	OS	SP,EP	SP,EP	Yes	No	R,P	No	$699
NEC	N959U	Yes	No	—	No	No	4	No	2	3	155	4/14	OS	SP,EP	SP,EP	Yes	No	—	No	$699
NEC	N979U	Yes	No	—	No	No	4	No	2	3	155	8/21	OS	SP,EP	SP,EP	Yes	No	—	No	$899
OPTONICA	VC-G980U	Yes	No	—	No	No	4	No	2	3	209	8/365	LCD,VA	SP,EP	SP,EP	Yes	No	R,P	No	$800
PANASONIC	PV-4960	Yes	No	—	No	No	4	Yes	3	3	155	8/31	OS	All	All	Yes	No	—	No	$579

*All specifications are manufacturer's data, not APEL test measurements. *On Screen, LCD, Bar Code, Fiber Pen, Voice Activated. **Plays PAL and SECAM.*

Radical Remotes—While remotes have been growing more complex for years, designers now seem more attuned to the need for simplicity rather than flash. Many VCRs in the $500-plus range now include either a unified remote (which also operates TVs from the same brand), a universal remote (which also runs other brands' TVs) or a learning remote (which, with your help, cracks everybody else's codes).

Advanced Programming—In the never-ending quest to make programming easier, bar code time-shifting arrived on the scene last year. It works by scanning a printed bar code chart (that comes with the owner's manual) to program the day, on and off times, channel, etc., and then zapping it to the VCR. In its second generation, the bar code reader has been incorporated into the remote control itself. (A few models from Panasonic and Magnavox include this feature.) If bar codes ever make it to *TV Guide*, local newspapers and other program guides (some cable guides already include them), VCR programming could get much easier.

Beyond bar codes, Sharp's Optonica line offers the unique Voice Coach approach. It talks you through the programming process step by step. Finally, some models allow you to program the VCR via a Touch-Tone telephone and voice prompts, just in case you forgot to program the VCR before you left the house. *Continued on page 50*



Verbal video: Optonica's remote coaches home tapers on the time-shifting process.

VHS HI-FI

MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	ADVANCED EDITING	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	EVENT/DAY	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
PANASONIC	PV-4962	Yes	No	—	No	No	4	Yes	3	3	155	8/31	OS,BC	All	All	Yes	No	R,P	No	**$649**
PANASONIC	PV-4970	Yes	No	—	No	No	4	Yes	3	3	155	8/31	OS,BC	All	All	Yes	No	R,P	No	**$799**
PHILIPS	VR6595	Yes	No	—	No	No	4	Yes	3	3	155	8/31	OS	All	All	Yes	No	R,P	No	**$599**
PHILIPS	VR6695	Yes†	No	—	No	No	4	Yes	3	3	155	8/31	OS	All	All	Yes	No	R,P	No	**$649**
QUASAR	VH5495	Yes	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	Yes	—	No	**$540**
QUASAR	VH5595	Yes	No	—	No	No	4	Yes	3	3	155	4/31	OS	All	All	Yes	Yes	—	No	**$580**
QUASAR	VH5685	Yes	No	—	No	No	4	No	3	3	155	8/31	OS,BC	All	All	Yes	Yes	R,P	No	**NA**
RCA	VR620HF	Yes	No	—	No	No	4	No	3	3	155	8/365	OS	All	All	Yes	No	R,P	No	**$569**
RCA	VR625HF	Yes	No	—	No	No	4	Yes	3	3	155	8/365	OS	All	All	Yes	No	R,P	No	**$699**
RCA	VR700HF	Yes	No	—	No	No	4	Yes	3	3	155	8/365	OS	All	All	Yes	No	R,P	No	**$899**
REALISTIC	44	Yes††	No	—	No	No	2	No	2	3	122	6/365	OS	SP,EP	SP,EP	Yes	No	—	Yes	**$600**
SANYO	VHR9500	Yes	No	—	No	No	2	No	2	3	122	6/21	OS	SP,EP	SP,EP	Yes	No	—	No	**$400**
SANYO	VHR9600	Yes	No	—	No	No	4	No	2	3	122	6/21	OS	SP,EP	SP,EP	Yes	No	—	No	**$500**
SHARP	VC-H857U	Yes	No	—	No	No	4	No	2	3	169	8/365	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$700**
SHARP	VC-H860U	Yes	No	—	No	No	4	No	2	3	155	8/365	OS	SP,EP	SP,EP	Yes	No	—	No	**$700**
SHINTOM	VCR-700	Yes	No	—	No	No	2	No	3	3	181	6/14	OS	SP,EP	SP,EP	No	No	—	No	**$600**
SONY	SLV-555	Yes	No	—	No	No	4	Yes	2	2	181	8/30	OS	SP,EP	SP,EP	Yes	Yes	—	No	**$750**
SONY	SLV-757	Yes	No	1	Yes	Yes	4	Yes	2	2	181	8/30	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	**$1,200**
SYLVANIA	VC4150AT	Yes	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	**$620**
SYMPHONIC	8800	Yes	No	—	No	No	4	No	3	3	155	6/14	OS	SP,EP	SP,EP	No	No	—	No	**$549**
TEAC	MV-550	Yes	No	—	No	No	4	No	3	3	155	6/14	OS	LP,EP	LP,EP	No	No	—	Yes	**$499**
TEKNIKA	VCR887	Yes	No	—	No	No	4	No	3	3	155	6/14	OS	SP,EP	SP,EP	Yes	No	—	No	**$529**
TOSHIBA	M-9485	Yes	No	—	No	No	4	No	2	2	122	4/14	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$630**
TOSHIBA	M-HF640	Yes	No	—	No	No	4	No	2	2	181	8/365	OS	SP,EP	SP,EP	Yes	No	R,P	No	**NA**
TOSHIBA	M-HF845	Yes‡	No	—	No	No	4	Yes	2	2	155	4/14	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$750**
YAMAHA	YV-810	Yes	No	—	No	No	4	No	3	3	140	8/21	OS	All	All	Yes	Yes	R,P	No	**$649**
YAMAHA	YV-910D	Yes	No	1	No	No	4	No	3	3	140	8/21	OS	All	All	Yes	Yes	R,P	No	**$749**
YAMAHA	YV-1110S	Yes	No	2	No	No	4	No	2	3	140	8/21	OS	All	All	Yes	No	R,P	No	**$949**
ZENITH	VRF300HF	Yes	No	—	No	No	2	No	2	2	108	8/14	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$499**
ZENITH	VRE510HF	Yes	No	—	No	No	4	No	2	2	157	4/14	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$650**
ZENITH	VRF510HF	Yes	No	—	No	No	4	Yes	2	2	178	8/14	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$650**
ZENITH	VRF610HF	Yes	No	4	No	No	4	No	2	2	178	8/14	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$699**

*All specifications are manufacturer's data, not APEL test measurements. *On Screen, Bar Code. †Built-in Dolby Surround. ††Built-in amplifier. ‡Built-in four-band graphic equalizer.*

CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	DIGITAL ART	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	EVENT/DAY	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
AIWA	HV-70	No	No	—	No	No	4	No	2	3	119	6/14	LCD	SP,EP	SP,EP	Yes	No	R,P	No	$499
CURTIS MATHES	DV725	No	No	—	No	No	2	No	3	3	110	4/14	—	SP,EP	SP,EP	Yes	No	—	No	NA
CURTIS MATHES	DV730	No	No	—	No	No	2	No	3	3	155	4/31	—	SP,EP	SP,EP	Yes	No	—	No	NA
CURTIS MATHES	DV740	No	No	—	No	No	2	No	3	3	155	4/31	—	SP,EP	SP,EP	Yes	No	—	No	NA
CURTIS MATHES	CV747	No	No	—	Yes	Yes	4	No	3	3	155	8/31	BC	SP,EP	SP,EP	Yes	Yes	—	No	NA
EMERSON	VCR755	No	No	—	No	No	4	No	3	3	110	4/14	—	SP,EP	SP,EP	No	No	—	No	$430
EMERSON	VCR875	No	No	—	No	No	4	No	3	3	110	4/28	OS	SP,EP	SP,EP	No	No	—	No	$460
EMERSON	VCR953	No	No	—	No	No	2	No	3	3	110	4/14	—	SP,EP	SP,EP	No	No	—	No	$500
EMERSON	VCR988	Yes	No	—	No	No	3	No	3	3	117	8/365	OS	SP,EP	SP,EP	No	No	—	Yes	$520
FISHER	FVH-6200	No	No	—	No	No	3	No	3	3	122	6/21	OS	SP,EP	SP,EP	Yes	No	—	No	$300
FISHER	FVH-6300	No	No	—	No	No	3	No	3	3	122	6/21	OS	SP,EP	SP,EP	Yes	No	—	No	$350
FISHER	FVH-6500	Yes	No	—	No	No	4	No	3	3	122	6/21	OS	SP,EP	SP,EP	Yes	No	—	Yes	$450
FUNAI	SSC-500	No	No	—	No	No	4	No	3	3	111	2/7	—	All	All	No	No	—	No	$329
FUNAI	SC-900	No	No	—	No	No	2	No	3	3	111	4/14	—	All	All	No	No	—	No	$349
FUNAI	LC-910	No	No	—	No	No	3	No	3	3	111	4/14	—	All	All	No	No	—	No	$369
FUNAI	LC-940	No	No	—	No	No	3	No	3	3	122	4/14	OS	All	All	No	No	—	No	$389
GE	VG7610	No	No	—	No	No	2	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	NA
GE	VG7615	No	No	—	No	No	2	No	3	3	110	4/365	OS	All	All	No	No	—	No	NA
GE	VG7620	No	No	—	No	No	2	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	NA
GE	VG7675	Yes	No	—	No	No	2	No	3	3	110	4/365	OS	All	All	No	No	—	Yes	NA
GE	VG7910	No	No	—	No	No	2	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	NA
GE	VG7920	No	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	NA
GE	VG7925	No	No	—	No	No	4	No	3	3	155	8/31	OS	All	All	Yes	No	—	No	NA
GE	VG7975	Yes	No	—	No	No	4	No	2	3	155	4/31	OS	All	All	Yes	No	—	Yes	NA
GO-VIDEO	VCR-2**	No	No	—	No	No	4	No	3	2	155	16/†	OS	SP,EP	SP,EP	No	No	—	Yes	$999
GOLDSTAR	GHV-1705M	No	No	—	No	No	2	No	3	2	122	4/14	OS	All	All	No	No	—	No	$350
GOLDSTAR	GHV-1700M	No	No	—	No	No	2	No	3	2	155	8/365	—	All	All	No	No	—	No	$370
GOLDSTAR	GHV-4500M	No	No	—	No	No	4	No	3	2	155	8/365	OS	All	All	Yes	No	—	No	$420
GOLDSTAR	GHV-5300M	Yes	No	—	No	No	2	No	3	2	155	8/365	OS	All	All	No	No	—	Yes	$430
GOLDSTAR	GHV-1280M	No	No	—	No	No	4	No	3	3	110	8/365	OS	All	All	No	No	—	No	$430
GOLDSTAR	GHV-1290M	No	No	—	No	No	4	No	3	3	110	8/365	LCD	All	All	No	No	—	No	$420
GOLDSTAR	GHV-5220M	Yes	No	—	No	No	2	No	3	2	117	8/365	OS	All	All	No	No	—	Yes	$420
HITACHI	VT-M110A	No	No	—	No	No	2	No	3	3	110	8/365	OS	All	All	No	No	—	No	$300
HITACHI	VT-3000A	No	No	—	No	No	2	No	3	3	110	4/365	OS	All	All	No	No	—	No	$320
HITACHI	VT-M121A	No	No	—	No	No	2	No	3	3	155	4/365	OS	All	All	No	No	—	No	$320
HITACHI	VT-3012A	No	No	—	No	No	4	No	3	3	120	4/365	LCD	All	All	Yes	No	—	No	$350
HITACHI	VT-3044A	No	No	—	No	No	2	No	3	3	111	4/365	OS	All	All	No	No	—	No	$380
HITACHI	VT-3050A	No	No	—	No	No	4	No	3	3	120	4/365	LCD	All	All	No	No	—	No	$410
INSTANT REPLAY	610 CM††	No	No	—	No	No	2	No	3	3	107	4/14	—	All	SP,EP	Yes	No	—	No	$595
INSTANT REPLAY	610 IT3	No	No	—	No	No	3	No	6	6‡	107	4/14	—	All	All	Yes	No	—	No	$859
INSTANT REPLAY	611 IT3	No	No	—	No	No	2	No	6	6‡	107	4/14	—	All	All	Yes	No	—	No	$1,075
INSTANT REPLAY	World Traveler	No	No	—	No	No	2	No	6	6‡	107	4/14	—	All	All	Yes	No	—	No	$1,995
JC PENNEY	855-3257	No	No	—	No	No	2	No	3	3	110	4/14	—	All	All	No	No	—	No	$210
JC PENNEY	855-3273	No	No	—	No	No	2	No	3	3	110	8/365	—	All	All	No	No	—	No	$270
JC PENNEY	855-8918	No	No	—	No	No	3	No	3	3	155	4/31	BC,OS	All	All	No	No	—	No	$340
JC PENNEY	855-3646	Yes	No	—	No	No	4	No	3	3	110	8/365	OS	All	All	No	No	—	Yes	$350
JC PENNEY	855-8298	Yes	No	—	No	No	4	No	3	3	120	8/365	OS	All	All	No	No	—	Yes	$350
JC PENNEY	855-8926	No	No	—	No	No	4	No	3	3	155	8/31	OS	All	All	No	No	—	Yes	$380
JC PENNEY	855-8934	Yes	No	—	No	No	4	No	3	3	155	8/31	OS	All	All	No	No	—	Yes	$440
JVC	HR-D520U	No	No	—	No	No	2	No	2	3	181	4/14	LCD	SP,EP	SP,EP	No	No	R,P	No	$479
JVC	HR-D600U	No	No	—	No	No	4	No	2	3	181	4/14	OS	SP,EP	SP,EP	Yes	No	R,P	No	$499

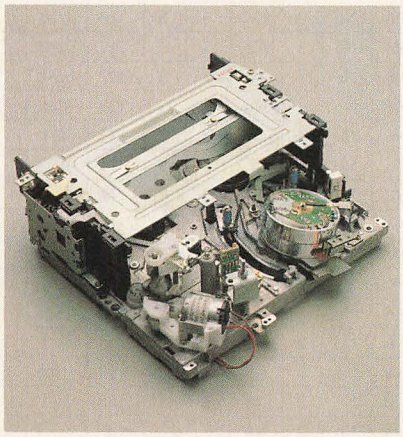
*All specifications are manufacturer's data, not APEL test measurements. *Bar Code, LCD remote, On Screen. **Dual-cassette deck. †100-year timer. †† Closed-caption decoding. ‡Plays PAL and SECAM.*

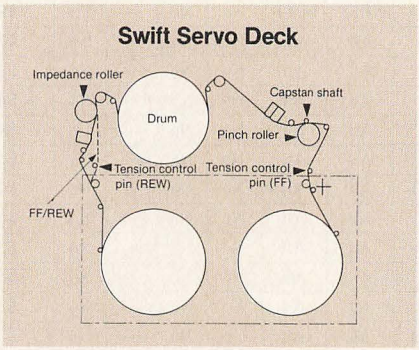
Innovations in VCR Technology

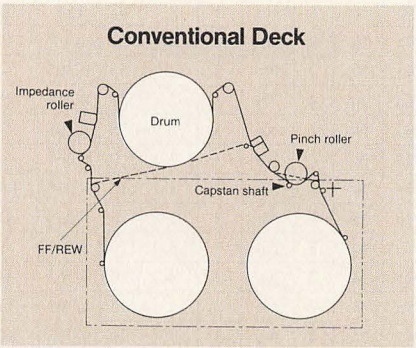
Mitsubishi, as one of the world's leading manufacturers of videocassette recorders, maintains an ongoing research and development project for improving all aspects of VCR design. The fruits of this project are incorporated in the latest product line of VCRs which demonstrate improved picture quality, faster program access, and simplified operation.

Mitsubishi Tape Transports Offer Improved Special Effects and Near Random Access

All the new Mitsubishi VCRs feature a completely redesigned tape handling and transport system—the Swift Servo System. Although tape is loaded in less than a second, tape handling is significantly gentler than in conventional machines, and speed stability is unprecedented. The resulting reduction in jitter provides improved reproduction of both sound and picture.

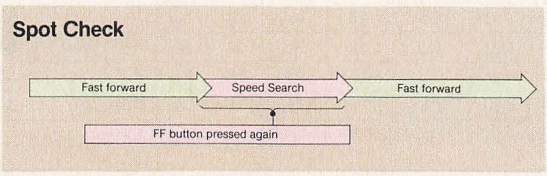






If you've ever waited for a tape to rewind, you'll appreciate our fast forward/rewind at 200 times normal tape speed (110 times for models U51 and U31). And the waiting time to go from one function to another has been reduced to under one second.

The new transport also permits enhanced special effects capabilities. Spot Check allows you to see what's on the tape during fast forward or rewind and with just a single press of a button. Index Search enables you to code various sections of the program with cue points, so they can easily be found later. The related Two-Way Skip Search function not only finds cue points, but displays the beginning coded segment on screen. Even if the tape doesn't have any cue points on it, our Search-by-Time system allows you to find sections simply by hours and minutes.



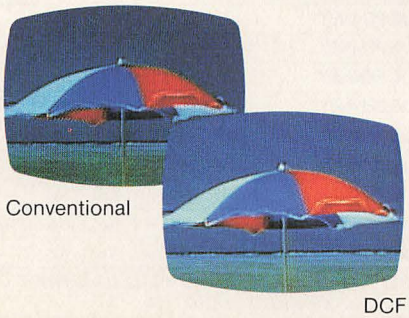
Picture Perfect

Picture quality is significantly improved across the range of new Mitsubishi VCRs.

Our flagship U71 offers benchmark performance within the new Super VHS format. The best balance of color purity and resolution of fine detail is maintained by means of an unusual Dynamic Comb Filter. It varies filtering action on the color carrier according to signal content. The same machine uses a special EP noise reduction system which contours the signal during slow-speed recording to preserve almost all the superb edge definition afforded by the S-VHS format.

Both of our S-VHS machines, the U61 and the U71, fieature Vertical Image Delineation circuitry and bypassable comb filtering. The Vertical ID circuit increases contrast, especially at the edges of objects on the screen. The bypass provision allows the VCRs to mate perfectly with television monitors equipped with S-VHS Y/C inputs, negating the need for an additional comb filter.

Proper alignment is essential for optimal playback quality. While most VCRs make do with inexact, hard-to-use manual calibrations, all



Mitsubishi's new VCRs feature a specially developed continuous automatic tracking control—Twin Digital Auto Tracking. It ensures that the pickup heads are correctly aligned for each individual tape.

Our conventional VHS machines are also equipped with special performance features. They include a Phase Distortion Improvement circuit which expands the color-signal bandwidth for purer tones; Peak Acceleration for better contrast at image edges; and the HQ family of circuits for increased brightness and information density, and a general reduction in video noise.

Superior Audio Reproduction

The best of today's VCRs feature VHS Hi-Fi. They can record a stereo audio signal with a frequency range that rivals Compact Disc. But, extracting the full measure of performance from Hi-Fi stereo involves very accurate transport motion and the use of sophisticated noise reduction techniques. All Mitsubishi decks, except for the U31, can record in stereo and have advanced Hi-Fi circuitry for the best in sound quality.

A transient recovery circuit extends dynamic range and eliminates clipping distortion. A Dynamic Range Improvement circuit applies very effective noise reduction to the signal and virtually eliminates tape hiss. Lastly, a Switching Noise Reduction system eliminates the distortion caused by the transfer of the audio signal from one recording head to another.

Unparalleled Performance

Mitsubishi's new generation of videocassette recorders are designed to offer you the best video and audio quality available in the home. Used with our monitors and audio components, they'll provide theater quality performance. And our new high-speed tape transport won't keep you waiting for the show to begin. For the name of an authorized Mitsubishi dealer near you, call 1 800 527 8888 extension 245.

U71

- *S-VHS recording and playback capabilities*
- *Hi-Fi stereo sound*
- *Dynamic Comb Filter*
- *Swift Servo System*
- *Twin Digital Auto Tracking*
- *Step-by-step menu programming system*
- *FX4 video heads*
- *Spot Check, Index, Time Search × 200*
- *Programmable/196-function remote control*

HS-U71

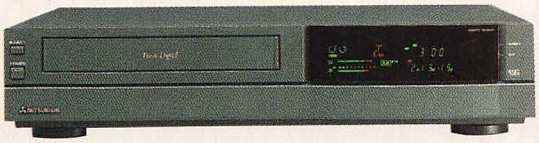
U61

- *S-VHS recording and playback capabilities*
- *Hi-Fi stereo sound*
- *Swift Servo System*
- *Step-by-step menu programming system*
- *Twin Digital Auto Tracking*
- *FX4 video heads*
- *Spot Check, Index, Time Search × 200*
- *Unified remote control*

HS-U61

U51

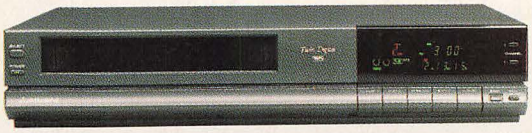
- *Hi-Fi stereo sound*
- *Swift Servo System*
- *Twin Digital Auto Tracking*
- *Step-by-step menu programming system*
- *FX4 video heads*
- *Spot Check, Index, Time Search × 110*
- *Unified remote control*



HS-U51

U31

- *Swift Servo System*
- *Twin Digital Auto Tracking*
- *FX4 video heads*
- *Step-by-step menu programming system*
- *Spot Check, Index, Time Search × 110*
- *Unified remote control*



HS-U31

MITSUBISHI®

TECHNICALLY, ANYTHING IS POSSIBLE™

For additional information, circle No. 7 on Reader Service Card.

CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	DIGITAL ART	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	DAY/EVENT	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
JVC	HR-D620U	No	No	—	No	No	4	No	2	3	181	4/14	LCD	SP,EP	SP,EP	Yes	No	R,P	No	$529
JVC	HR-D700U	No	No	—	No	No	4	No	2	3	121	4/14	OS	SP,EP	SP,EP	Yes	No	R,P	No	$649
MAGNAVOX	VR9815AT	No	No	—	No	No	2	No	3	3	155	2/31	OS	All	All	Yes	Yes	—	No	$380
MAGNAVOX	VR9820AT	No	No	—	No	No	2	No	3	3	155	2/31	OS	All	All	Yes	Yes	—	No	$400
MAGNAVOX	VR9822AT	No	No	—	No	No	2	No	3	3	155	2/31	OS	All	All	Yes	Yes	—	No	$430
MAGNAVOX	VR1820AT	No	No	—	No	No	2	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	$450
MAGNAVOX	VR9840AT	No	No	—	No	No	4	No	3	3	155	2/31	OS	All	All	Yes	Yes	—	No	$450
MAGNAVOX	VR9825AT	No	No	—	No	No	2	No	3	3	155	4/31	BC,OS	All	All	Yes	Yes	—	No	$460
MAGNAVOX	VR1830AT	No	No	—	No	No	3	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	$470
MAGNAVOX	VR9845AT	No	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	Yes	—	No	$470
MAGNAVOX	VR9846AT	No	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	Yes	—	No	$490
MAGNAVOX	VR1840AT	No	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	Yes	—	No	$500
MAGNAVOX	VR9850AT	Yes	No	—	No	No	4	No	3	3	155	4/31	BC,OS	All	All	Yes	Yes	—	Yes	$570
MEMOREX	SM-35	No	No	1	No	Yes	2	No	3	3	110	8/21	OS	SP,EP	SP,EP	Yes	No	—	No	$369
MITSUBISHI	HS-U31	No	No	—	No	No	4	No	2	3	181	8/31	OS	SP,EP	SP,EP	No	No	R,P	No	$499
NEC	N929U	No	No	—	No	No	4	No	3	3	155	4/14	OS	SP,EP	SP,EP	Yes	No	—	No	$529
OPTONICA	VC-G960U	No	No	—	No	No	4	No	3	3	209	8/365	VA	All	All	Yes	No	R,P	No	$550
PANASONIC	PV-2900	No	No	—	No	No	2	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	$329
PANASONIC	PV-2912	No	No	—	No	No	2	No	3	3	155	4/31	BC,OS	All	All	Yes	No	—	No	$329
PANASONIC	PV-4900	No	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	$399
PANASONIC	PV-4920	No	No	—	No	No	4	No	3	3	155	4/31	BC,OS	All	All	Yes	No	—	No	$399
PANASONIC	PV-4924	No	No	—	No	No	4	Yes	3	3	155	8/31	OS	All	All	Yes	No	—	No	$449
PANASONIC	PV-4926	No	No	—	No	No	4	Yes	3	3	155	8/31	BC,OS‡‡	All	All	Yes	No	—	No	$529
PANASONIC	PV-4930	No	No	1	Yes	No	4	Yes	3	3	155	8/31	OS	All	All	Yes	No	R,P	No	$579
PHILCO	VT3010AT	No	No	—	No	No	2	No	3	3	155	2/7	OS	All	All	Yes	Yes	—	No	NA
PHILCO	VT3020AT	No	No	—	No	No	2	No	3	3	155	2/31	OS	All	All	Yes	Yes	—	No	$400
PHILCO	VT3040AT	No	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	Yes	—	No	$500
PHILCO	VT3045AT	Yes	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	Yes	—	Yes	$500
PHILCO	VT8742AT	Yes	No	—	No	No	4	No	3	3	155	8/21	OS	All	All	Yes	Yes	—	Yes	$699
PHILIPS	VR6495	No	No	—	No	No	4	No	3	3	155	8/31	OS	All	All	Yes	No	—	No	$399
QUASAR	VH5290	No	No	—	No	No	2	No	3	3	155	2/31	OS	All	All	No	No	—	No	$330
QUASAR	VH5291	No	No	—	No	No	2	No	3	3	155	2/31	OS	All	All	Yes	No	—	No	$340
QUASAR	VH5390	No	No	—	No	No	3	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	$370
QUASAR	VH5490	No	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	$380
QUASAR	VH5590	No	No	—	No	No	5	Yes	3	3	155	4/31	OS	All	All	Yes	No	—	No	$430
RCA	VR250	No	No	—	No	No	2	No	3	3	110	4/14	—	SP,EP	SP,EP	No	No	—	No	$299
RCA	VR270	No	No	—	No	No	2	No	3	3	110	4/365	OS	SP,EP	SP,EP	No	No	—	No	$349
RCA	VR290	No	No	—	No	No	2	No	3	3	110	4/365	OS	SP,EP	SP,EP	No	No	—	No	$349
RCA	VR295	Yes	No	—	No	No	2	No	3	3	110	4/365	OS	SP,EP	SP,EP	No	No	—	Yes	$399
RCA	VR490	No	No	—	No	No	4	No	3	3	155	8/365	OS	SP,EP	SP,EP	Yes	No	—	No	$399
RCA	VR495	Yes	No	—	No	No	4	No	3	3	155	8/365	OS	SP,EP	SP,EP	Yes	No	—	Yes	$499
REALISTIC	26	No	No	—	No	No	2	No	3	3	110	4/14	—	SP,EP	—	No	No	—	No	$270
REALISTIC	21	No	No	—	No	No	2	No	3	3	110	6/14	OS	All	All	No	No	—	No	$350
REALISTIC	25	No	No	—	No	No	2	No	3	3	122	6/365	OS	All	All	No	No	—	No	$400
REALISTIC	27	No	No	—	No	No	4	No	3	3	122	6/365	OS	All	—	Yes	No	—	No	$400
REALISTIC	34	Yes	No	—	No	No	2	No	3	3	122	6/365	OS	—	—	Yes	No	—	Yes	$450
REALISTIC	71	Yes	No	9	Yes	No	4	No	3	3	122	6/365	—	All	SP,EP	Yes	Yes	—	Yes	$500
REALISTIC	72	No	No	9	No	Yes	4	No	3	3	110	4/14	OS	All	All	Yes	Yes	—	No	$500
SAMSUNG	VR3309	No	No	—	No	No	2	No	3	3	110	4/14	—	SP,EP	SP,EP	No	No	—	No	$249
SAMSUNG	VR3509	No	No	—	No	No	2	No	3	3	140	4/365	OS	SP,EP	SP,EP	No	No	—	No	$299
SAMSUNG	VR3519	No	No	—	No	No	2	No	3	3	140	4/365	OS	SP,EP	SP,EP	No	No	—	No	$299

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Hey Little Cobra–The Rip Chords
Daydream Believer–The Monkees
Mr. Tamborine Man–The Byrds
California Dreamin'–The Mamas & The Papas
Up, Up And Away–The 5th Dimension
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Up On The Roof–The Drifters
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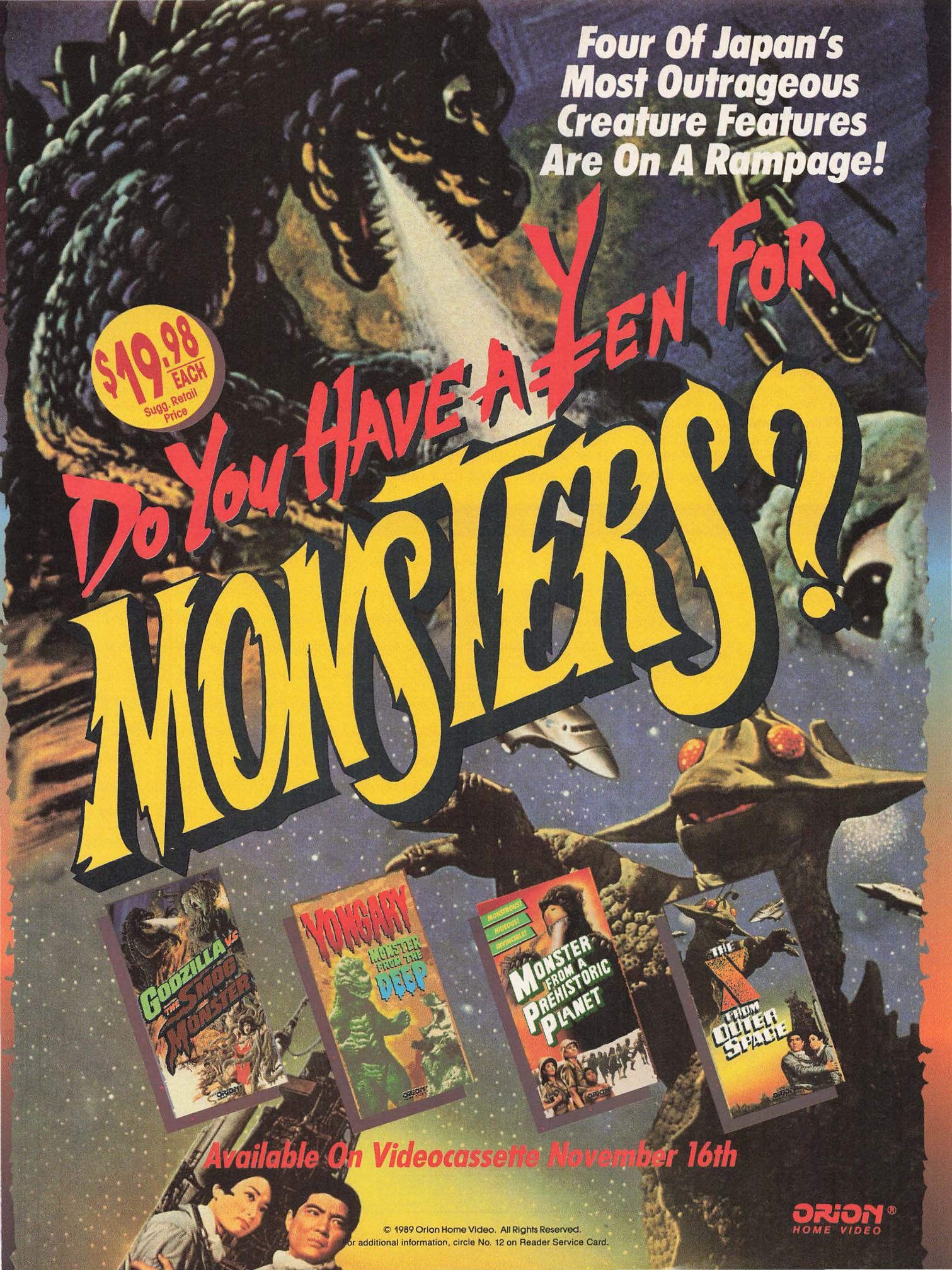
SAMSUNG	VR5519	No	No	—	No	No	4	No	3	3	140	8/365	OS	SP,EP	SP,EP	Yes	No	—	No	**$399**
SANYO	VHR9200	No	No	—	No	No	2	No	3	3	122	6/21	OS	SP,EP	SP,EP	Yes	No	—	No	**$300**
SANYO	VHR9300	No	No	—	No	No	4	No	3	3	122	6/21	OS	SP,EP	SP,EP	Yes	No	—	No	**$350**
SCOTT	SVR-122	No	No	—	No	No	2	No	3	3	110	4/14	OS	EP	EP	No	No	—	No	**$350**
SCOTT	SVR-160	No	No	—	No	No	2	No	3	3	110	4/28	OS	EP	EP	Yes	No	—	No	**$400**
SEARS	53285	No	No	—	No	No	2	No	3	3	111	4/14	—	All	All	No	No	—	No	**$230**
SEARS	53272	No	No	—	No	No	2	No	3	3	110	4/365	—	All	All	No	No	—	No	**$270**
SEARS	53319	No	No	—	No	No	2	No	3	3	110	8/365	OS	All	All	No	No	—	No	**$290**
SEARS	53443	No	No	—	No	No	4	No	3	3	122	6/365	OS	All	All	Yes	No	—	No	**$290**
SEARS	53473	Yes	No	—	No	No	2	No	3	3	122	4/365	OS	All	All	No	No	—	Yes	**$290**
SEARS	53481	Yes	No	—	No	No	4	No	3	3	122	4/365	OS	All	All	Yes	No	—	Yes	**$340**
SEARS	53521	Yes	No	1	Yes	Yes	3	No	3	3	120	4/365	OS	All	All	Yes	Yes	—	Yes	**$640**
SHARP	VC-A205U	No	No	—	No	No	2	No	3	3	111	4/14	—	EP	EP	No	No	—	No	**$430**
SHARP	VC-2210U	No	No	—	No	No	2	No	3	3	155	8/365	OS	SP,EP	SP,EP	No	No	—	No	**$479**
SHARP	VC-A210U	No	No	—	No	No	2	No	3	3	155	8/365	OS	SP,EP	SP,EP	No	No	—	No	**$480**
SHARP	VC-6608U	No	No	—	No	No	4	No	3	3	169	8/365	OS	SP,EP	SP,EP	No	No	—	No	**$580**
SHARP	VC-6610U	No	No	—	No	No	4	No	3	3	169	8/365	OS	SP,EP	SP,EP	Yes	No	—	No	**$580**
SHARP	VC-A610U	No	No	—	No	No	4	No	3	3	169	8/365	OS	SP,EP	SP,EP	Yes	No	—	No	**$580**
SHARP	VC-M705U	Yes	No	—	No	No	4	No	3	3	169	8/365	OS	SP,EP	SP,EP	Yes	No	—	Yes	**$560**
SHINTOM	VCR-500	Yes	No	—	No	No	2	No	3	3	110	6/14	—	SP	SP	No	No	—	No	**$350**
SHINTOM	VCR-600	Yes	No	—	No	No	2	No	3	3	181	6/14	OS	SP	SP	No	No	—	No	**$430**
SONY	SLV-353	No	No	—	No	No	4	Yes	2	3	181	8/30	OS	SP,EP	SP,EP	Yes	Yes	—	No	**$600**
SYLVANIA	VC4115AT	No	No	—	No	No	4	No	3	3	155	2/31	OS	All	All	Yes	No	—	No	**$380**
SYLVANIA	VC4120AT	No	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	**$430**
SYLVANIA	VC4142AT	No	No	—	No	No	4	No	3	3	155	4/31	OS	All	All	Yes	No	—	No	**$469**
SYLVANIA	VC4144AT	No	No	—	No	No	4	No	3	3	155	4/31	BC,OS	All	All	Yes	No	—	No	**$490**
SYMPHONIC	5900	No	No	—	No	No	2	No	3	3	111	2/7	—	All	All	Yes	No	—	No	**$329**
SYMPHONIC	6300	No	No	—	No	No	2	No	3	3	111	4/14	—	All	All	Yes	No	—	No	**$349**
SYMPHONIC	7000	No	No	—	No	No	2	No	3	3	111	4/14	—	All	All	Yes	No	—	No	**$369**
SYMPHONIC	7400A	No	No	—	No	No	2	No	3	3	122	6/14	OS	All	All	Yes	No	—	No	**$389**
SYMPHONIC	7700	No	No	—	No	No	4	No	3	3	122	6/14	OS	All	All	Yes	No	—	No	**$439**
SYMPHONIC	8000A	Yes	No	—	No	No	2	No	3	3	122	6/14	OS	All	All	Yes	No	—	Yes	**$449**
TATUNG	VHR-8700U	No	No	—	No	No	4	No	3	3	111	4/14	—	All	SP,EP	No	No	—	No	**$600**
TEAC	MV-385	No	No	—	No	No	2	No	3	3	111	6/14	OS	SP,EP	SP,EP	No	No	—	No	**$399**
TEAC	MV-490	No	No	—	No	No	4	No	3	3	122	6/14	OS	SP,EP	SP,EP	No	No	—	No	**$499**
TEKNIKA	VCR881	No	No	—	No	No	2	No	3	3	111	4/14	—	All	All	No	No	—	No	**$299**
TEKNIKA	VCR882	No	No	—	No	No	2	No	3	3	111	6/14	OS	All	All	No	No	—	No	**$329**
TEKNIKA	VCR886	Yes	No	—	No	No	4	No	3	3	122	6/14	OS	All	All	Yes	No	—	Yes	**$419**
TEKNIKA	VCR985	Yes	No	—	No	No	4	No	3	3	117	8/365	OS	All	All	Yes	No	—	Yes	**NA**
TOSHIBA	M-120	No	No	—	No	No	2	No	2	2	181	4/365	—	SP,EP	SP,EP	No	No	R,P	No	**$330**
TOSHIBA	M-220	No	No	—	No	No	2	No	2	2	181	8/365	—	SP,EP	SP,EP	No	No	R,P	No	**$360**
TOSHIBA	M-440	No	No	—	No	No	4	No	2	2	181	8/365	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$420**
TOYOMENKA	4200VHQ	No	No	—	No	No	2	No	3	3	105	4/14	—	SP,EP	SP,EP	No	No	—	No	**$299**
ZENITH	VRS51	No	No	—	No	No	2	No	2	2	108	4/14	—	SP,EP	SP,EP	No	No	—	No	**$310**
ZENITH	VRS60	No	No	—	No	No	2	No	2	2	108	2/14	OS	SP,EP	SP,EP	No	No	—	No	**$339**
ZENITH	VRE150	No	No	—	No	No	3	No	2	2	157	4/14	—	SP,EP	SP,EP	Yes	No	P	No	**$350**
ZENITH	VRF160	No	No	—	No	No	2	No	2	2	178	4/14	OS	SP,EP	SP,EP	No	No	P	No	**$370**
ZENITH	VRE200	No	No	—	No	No	4	No	2	2	157	4/14	OS	SP,EP	SP,EP	Yes	No	P	No	**$400**
ZENITH	VRD230◊	No	No	—	No	No	4	No	2	2	178	4/14	OS	SP,EP	SP,EP	Yes	No	P	No	**$400**
ZENITH	VRF250	No	No	—	No	No	4	No	2	2	178	4/14	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$400**
ZENITH	VRF300	No	No	—	No	No	4	No	2	2	178	4/14	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$400**

*All specifications are manufacturer's data, not APEL test measurements. *Bar Code, On Screen. ◊Vertically configured.*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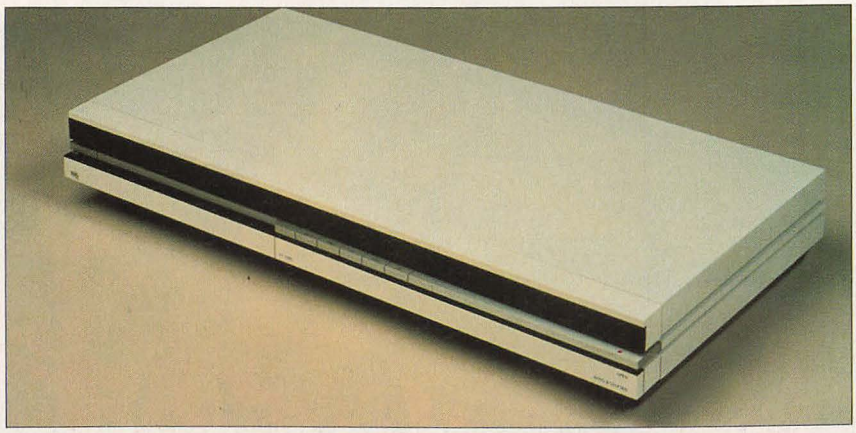
PRICE SPREAD

Low ($230-$500)—Look for the basic VCR models with two or four heads and such features as special effects, indexing, linear stereo with Dolby, an MTS decoder and a real-time counter (on a few decks). You can usually find a Hi-Fi model (probably from last year) in this price range.

Mid ($500-$900)—VHS or Beta Hi-Fi VCRs and TV/VCR combos with 20-inch TVs can be found here. In this price range, anything with less than four video heads and lacking on-screen programming is not worth buying. Standard features to expect here include an MTS decoder, audio dubbing, a simulcast switch for recording radio broadcasts, and some editing features. You may even find a deck with a flying erase head.

High ($900 and up)—ED Beta, Super VHS, 8mm and Hi8 models all fall in this range, as do a few standard-resolution models with wider feature arrays. Better, and higher-priced ($1,500-plus), decks include advanced editing features, digital special effects and often digital video-noise reduction. High-end 8mm and Hi8 decks include PCM (pulse code modulation) digital audio recording.



Flight deck: Bang & Olufsen's VX5000 S-VHS VCR is more white wafer than black box.

ED BETA & BETA

MANUFACTURER	MODEL NO.	EXTENDED DEFINITION	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	ADVANCED EDITING	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	EVENT/DAY	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	JOG/SHUTTLE WHEEL	INDEXING (Record, Play)	HI-FI	PRICE
SONY	SL-340	No	No	No	—	No	No	2	No	II,III	All	148	1/7	—	All	All	Yes	No	—	No	$450
SONY	SL-390	No	No	No	—	No	No	2	No	II,III	All	148	1/7	—	All	All	Yes	No	—	No	$500
SONY	SL-HF360	No	No	No	—	No	No	2	No	II,III	All	148	1/7	—	All	All	Yes	No	—	Yes	$600
SONY	SL-HF860D	No	Yes	Yes	1	Yes	Yes	2	No	II,III	All	151	6/7	OS	All	All	Yes	No	—	Yes	$1,100
SONY	SL-HF870D	No	Yes	Yes	16	Yes	Yes	2	No	II,III	All	151	6/7	OS	All	All	Yes	No	—	Yes	$1,100
SONY	EDV-7500	Yes	Yes	No	—	No	No	2	Yes	II,III	All	151	6/7	—	All	All	Yes	No	—	Yes	$1,795
SONY	EDV-9500	Yes	Yes	No	—	No	Yes	4	Yes	II,III	All	181	8/21	OS	All	All	Yes	Yes	R,P	Yes**	$3,300

*All specifications are manufacturer's data, not APEL test measurements. *On Screen. **Pulse-code modulation (PCM).*

Hi8 & 8mm

MANUFACTURER	MODEL NO.	Hi8	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	ADVANCED EDITING	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	EVENT/DAY	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	JOG/SHUTTLE WHEEL	INDEXING (Record, Play)	HI-FI	PRICE
SONY	EV-P2	No	No	No	—	No	No	3	Yes	2	2	—	—	—	All	All	Yes	No	No	Yes	$500
SONY	EV-C3	No	No	No	—	No	No	3	Yes	2	2	—	—	—	All	All	Yes	No	No	Yes	$600
SONY	EV-S350	No	Yes	No	—	No	No	4	Yes	2	2	152	4/30	—	All	All	Yes	No	No	Yes**	$1,100
SONY	EV-S1	No	Yes	No	—	No	No	4	Yes	2	2	148	3/14	—	All	All	Yes	No	No	Yes**	$1,100
SONY	EV-S800	No	Yes	No	—	No	Yes	4	Yes	2	2	148	6/21	OS	All	All	Yes	Yes	Yes	Yes**	$1,795
SONY	EV-S900	Yes	Yes	No	—	No	Yes	4	Yes	2	2	181	6/21	OS	All	All	Yes	Yes	Yes	Yes**	$3,300

*All specifications are manufacturer's data, not APEL test measurements. *On Screen. **Pulse-code modulation (PCM).*

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Loaded deck: Sony's GV-9 Video Walkman combines an 8mm VCR and a four-inch TV.

BUYING TACTICS

• Play it where it lays. If you plan on purchasing an expensive model, say an S-VHS deck with editing features, put the deck through its paces in the store (see "The Art of the Deal," Feb. '89 *VR*). If you're told "no way," try another store (even if it means paying a bit more).

• Read up on it. If you can't get a satisfactory demonstration of a model that interests you, ask to see the owner's manual. Scan through the sections on installation, programming and dubbing. Do the instructions seem clear and easy to follow? If not, things might get even more complicated when you plug the machine in.

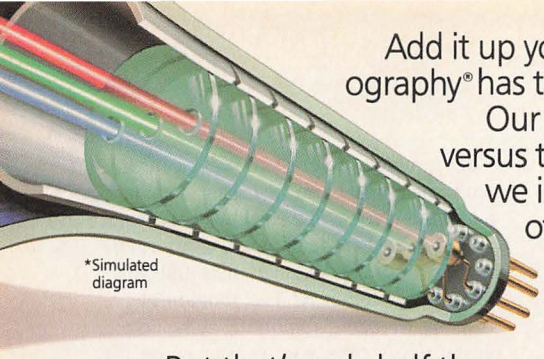
• Be remotely interested. Chances are, you'll spend a lot more time using the remote control than you will the deck's front-panel buttons. Does the remote feel comfortable in your hand? Are the scan, play and pause buttons easy to reach? You shouldn't have to spend 10 seconds squinting at the button cluster every time you want to pause the picture.

• Beware of wild pitches. When a salesperson is anxious to sell a particular model, with charge plate in hand, he or she may describe one of its features in a way that leaves you awestruck. It's best to get a second or third opinion as to whether something like "fully-submergible transducer logic" is worth the extra bread—or even exists. □

TV/VCR COMBOS

MANUFACTURER	MODEL NO.	SCREEN SIZE (in inches)/TYPE	FORMAT	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	EVENT/DAY	REMOTE CONTROL	A/V INPUTS/OUTPUTS	STEREO	FREEZE-FRAME	SLOW-MOTION	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
CASIO	VF-3000	3/LCD	VHS	2	No	3	3	68	-/-	No	1/1	No	Yes	No	7x9x4;5	**$999**
CITIZEN	SV-TR1	3/LCD	8mm	4	Yes	2	2	82	-/-	No	1/1	No	No	No	NA;NA	**NA**
CITIZEN	VCP-5MU	5/CRT	VHS	2	No	—	1	—	-/-	No	-/1	No	No	No	NA;NA	**$600**
EMERSON	VT4490	20/CRT	VHS	2	No	3	3	110	4/28	Yes	1/1	No	No	No	NA;NA	**$1,100**
FUNAI	TVCR-13F	13/CRT	VHS	2	No	3	3	111	2/7	Yes	-/-	No	No	No	16x15x15;35	**$599**
FUNAI	TVCR-19F	19/CRT	VHS	2	No	3	3	111	4/14	Yes	-/-	No	No	No	20x19x18;51	**$699**
GOLDSTAR	CVT-9100M	5/CRT	VHS	2	No	—	3	—	-/-	No	-/-	No	No	No	NA;NA	**$549**
GOLDSTAR	KMV-9002	19/CRT	VHS	2	No	3	3	105	-/-	Yes	-/-	No	No	No	NA;NA	**$700**
GOLDSTAR	KMV-9012	19/CRT	VHS	2	No	3	3	110	8/14	Yes	1/1	No	Yes	No	19x19x18;70	**$899**
HITACHI	VT-LC50	5/LCD	VHS	4	No	3	3	—	-/-	No	1/1	Yes	Yes	Yes	NA;NA	**$1,700**
INSTANT REPLAY	Business Trav.	13/CRT	VHS*	4	No	3	3	155	4/14	Yes	1/1	No	Yes	Yes	NA;NA	**$1,295**
LLOYDS	L952	13/CRT	VHS	2	No	3	3	110	1/14	Yes	-/-	No	No	No	NA;NA	**$800**
LLOYDS	L960	19/CRT	VHS	2	No	3	3	110	1/14	Yes	-/-	No	No	No	NA;NA	**$949**
MAGNAVOX	CRK113AT	13/CRT	VHS	2	No	3	3	155	4/31	Yes	1/1	No	Yes	Yes	15x15x15;NA	**$750**
MAGNAVOX	CRK120AT	20/CRT	VHS	2	No	3	3	155	4/31	Yes	1/1	No	Yes	Yes	20x20x19;53	**$800**
PANASONIC	PV-M429	4/LCD	VHS	2	No	3	3	—	-/-	Yes	1/1	No	Yes	No	NA;NA	**NA**
PANASONIC	PV-M749	7/CRT	VHS	2	No	3	3	—	-/-	No	-/-	No	No	Yes	11x8x13;17	**$1,099**
PANASONIC	PV-M1328	13/CRT	VHS	2	No	3	3	155	8/31	Yes	1/1	No	Yes	Yes	15x15x15;NA	**$650**
PANASONIC	PV-M2028	20/CRT	VHS	2	No	3	3	155	8/31	Yes	1/1	No	Yes	Yes	20x20x19;53	**$750**
PANASONIC	PV-M2029	20/CRT	VHS	2	No	3	3	155	4/30	Yes	1/1	No	Yes	Yes	20x20x19;53	**NA**
PANASONIC	PV-M2730	27/CRT	VHS	2	No	3	3	155	4/30	Yes	1/1	Yes	Yes	Yes	NA;NA	**NA**
QUASAR	VV8213	13/CRT	VHS	2	No	3	3	155	4/31	Yes	1/1	No	Yes	Yes	15x15x15;NA	**$650**
QUASAR	VV8220	20/CRT	VHS	2	No	3	3	155	4/31	Yes	1/1	No	Yes	Yes	20x20x19;53	**$750**
SHARP	VC-V540U	4/LCD	VHS	4	No	3	3	—	-/-	Yes	1/1	No	Yes	No	NA;NA	**$1,900**
SONY	GV-8	3/LCD	8mm	4	Yes	2	2	68	1/1	No	1/1	Yes	Yes	No	8x5x3;3	**$999**
SONY	GV-9	4/LCD	8mm	4	Yes	2	2	68	1/1	No	1/1	Yes	Yes	No	8x5x3;3	**$1,500**
SONY	EV-DT1	5/CRT	8mm	3	Yes	2	2	152	3/7	No	1/1	Yes	Yes	Yes	9x10x12;12	**$1,700**
SYMPHONIC	13TVCR-MKII	13/CRT	VHS	2	No	3	3	111	2/7	Yes	-/-	No	No	No	16x15x15;35	**$599**
SYMPHONIC	19TVCR-MKII	19/CRT	VHS	2	No	3	3	111	4/14	Yes	-/-	No	No	No	20x19x18;51	**$699**
TOTE VISION	CB-1300	13/CRT	VHS	2	No	3	3	110	4/14	Yes	-/-	No	No	No	NA;NA	**NA**
TOTE VISION	CB-1950	19/CRT	VHS	2	No	3	3	110	8/14	Yes	-/-	No	No	No	NA;NA	**NA**

*All specifications are manufacturer's data, not APEL test measurements. *Plays PAL and SECAM; available with closed-caption decoding.*



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But that's only half the equation. Toshiba's new Super Carver® System is the most advanced television sound system available. Carver Sonic Holography® has been combined with a newly-developed Dipole Spatial Sound™ speaker, which, when mounted behind the TV or placed behind the viewer, creates sound so real and intense, it will actually make the picture seem bigger.

Super CARVER®

Add to this some of the most advanced features ever developed for a TV, like remote-controlled swivel motors that allow the TV and two of its speakers to each turn 15 degrees left or right, full on-screen displays, 181-channel cable compatibility, and a complete A/V jack pack.

Why our 32" TV is greater than anyone else's 35".

Equally impressive are Toshiba's new full-size SK-F200 VHS camcorder and SV-F990 Super VHS VCR with multiple pro-edit features and digital special effects.

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TELEVISIONS

BY DENNIS P. BARKER

ARMING YOURSELF FOR THE BIG SET SET-TO

Television in the 1990s: Will it be HDTV? Or will it be your TV? If you believed half the stories in newspapers and magazines or on the evening news over the past year or so, you'd think that high-definition television is just around the corner. "Why should I spend big bucks on a new direct-view or projection TV," you might ask, "when HDTV will immediately render even the best set obsolete?"

As any videophile fortunate enough to have witnessed a demonstration of HDTV's stunning picture detail, sound and widescreen aspect ratio will tell you, it's damn good video. But, as any objective industry analyst will also tell you, we stand a good five to 10 years away from HDTV becoming a bona fide home entertainment medium. Even then, it will probably arrive in stages, with programmers and broadcasters joining in over time as their creative needs demand and balance sheets allow.

So while obsolescence-leery consumers may view a new TV purchase with considerable trepidation, they need not. The fact is, today's best TVs are, technically speaking, better than anything you can plug into them. Broadcast programming, S-VHS, laser discs, ED Beta—just about every manufacturer from Bang & Olufsen to Zenith offers a few sets that handle the purest of signals with performance to spare (see "The A-Z of TV," June '89 *VR*).

PIONEER SD-P403

But just because it's safe to buy a TV, doesn't mean it's easy. The general excellence that characterizes current TV sets makes selection a highly subjective matter. If you've narrowed your choices down to similar models from Toshiba, Hitachi, Sony and NEC, for example, cabinet styling and price may be the primary deciding factors.

The accompanying charts divide color TVs into four categories: monitor/receivers, rear-projection, front-projection and mini TVs. You'll notice that, while this section is called "Televisions," we've omitted run-of-the-mill TV sets. That's because basic TVs lack such features as MTS stereo, remote

control, audio/video inputs and outputs or picture improvement circuitry and seem designed simply to pick up broadcast signals—rather than serve as the centerpiece of a home theater. Each set listed, from the little Realistic portables to Barco's jumbo projector, offers viewers a bit more in terms of both adaptability and performance.

The biggest chart here, monitors/receivers, lists the familiar CRT (cathode-ray tube) TV sets with screen sizes ranging from 13 to 35 inches. It's followed by rear-projection TVs (which are all, by our technical definition, monitor/receivers as well). These sets are big, self-contained systems that use mirrors and special lenses to project a CRT-produced image onto a large (40- to 70-inch) screen. The front-projection TV chart lists models that require a special screen (four to 25 feet) placed several feet away from the actual projector. The mini-TV chart closes this section, and lists models whose screens measure six inches or less.

A major trend among TV buyers today is toward bigger screens—30- to 35-inch direct-view and even larger rear-projection sets—and away from traditional console models. Consumers are now combining video components that help to approximate the movie theater experience in their own homes. Consoles rarely go with the sleek VCRs, disc players and additional audio components that come with the territory.

If you're thinking home theater, and you haven't looked at a rear-projection set in a few years, look again. These sets have come a long way in the past few years, and many now offer brighter, crisper pictures at dramatically increased viewing angles. Sets from Hitachi, Magnavox, Mitsubishi, NEC, Pioneer and others offer a variety of models that compare nicely with direct-view sets. In addition to stunning pictures, some boast beefed-up stereo amps, three-way speakers and even built-in surround sound with extra speakers for the rear channels. Remember that with projectors, rear or front, smaller screens offer the highest performance with the fewest compromises. Go with the larger ones and you're bound to lose some brightness and crispness.

WHAT'S NEW

IDTV—Improved-definition TV, something of a test product last year, has now arrived in force. It is available from a handful of manufacturers in 27- and 31-inch direct-view sets and 51-inch rear-projection models. IDTV sets eliminate the visible scanning lines that run across typical TV pictures by using digital memory chips to double the amount of information presented on the screen. Additional processing and memory (some IDTV sets use as much as 11 megabytes) is incorporated to reduce video noise and other distractions normally associated with the current NTSC system. Since the line doubling process reacts poorly to motion, better IDTVs use interpolation circuits to compensate.

Super Sound Systems—It took some time, but manufacturers seem to have woke up to the fact that most TVs only offer fair sound. Now, nearly all leading companies have a model in which they've beefed up the stereo amp and speakers while building in some variation on Dolby Surround sound. Others have teamed up with leading audio manufacturers (Zenith with Bose, Toshiba with Carver, Magnavox with JBL). Sony recently added SRS (Sound Retrieval System), developed by Hughes Aerospace, to some of its XBR sets. All of these joint efforts foster the sonic illusion of a more spacious soundstage.

LCD TVs—Liquid crystal display televisions continue to develop and several offer screens from two to four inches with up to 92,000 pixels (picture elements), which means that they're getting closer to CRT quality all the time. Sharp has even introduced its first front-projection LCD TV. It will display a picture from 40 to 100 inches on a screen or blank wall. For most manufacturers, though, LCD projectors remain

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	STYLE (Table or Console)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMP POWER (front/rear, watts per chan.)	NO. SPEAKER ELEMENTS	SPEAKER JACKS	HORIZONTAL RESOLUTION (lines)	COMB FILTER	ON-SCREEN MENUS	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
AOC	C2510R	T	25	No	—	1	2	No	NA	Yes	Yes	139	No	No	2/2	1/1	No	No	NA	**NA**
AOC	C2520RS	T	25	Yes	—	3	2	Yes	NA	Yes	Yes	139	No	No	4/8	1/1	No	No	NA	**NA**
BANG & OLUFSEN	MX-5000	T	26	Yes	—	5	2	Yes	450	Yes	Yes	125	Yes	No	4/4	2/2	Yes	Yes	27x26x19	**$1,995**
DOTRONIX	DSV20	T	20	No	—	3	2	Yes	550	Yes	No	—	Yes	Yes	NA	NA	No	No	20x20x20	**NA**
EMERSON	MS2700RD	T	27	Yes	—	5	2	Yes	500	Yes	Yes	140	Yes	No	1/1	2/2	No	No	25x28x18	**$999**
EMERSON	TS4650D	T	27	Yes	—	5	2	Yes	500	Yes	Yes	140	Yes	No	1/1	2/2	Yes	Yes	25x28x18	**$1,200**
FISHER	PC-8326	T	26	Yes	—	3.5	2	Yes	500	Yes	Yes	181	Yes	No	1/2	1/2	No	No	27x24x22	**$750**
FISHER	PC-9326	T	26	Yes	—	3.5	2	Yes	530	Yes	Yes	181	Yes	No	1/2	2/2	No	No	25x23x20	**$750**
FISHER	HT-8326	C	26	Yes	—	7.5	2	Yes	500	Yes	Yes	181	Yes	No	2/1	2/1	No	No	28x37x20	**$1,000**
FISHER	PC-9327	T	27	Yes	—	3.5	2	Yes	530	Yes	Yes	181	Yes	No	2/1	1/2	No	No	26x24x20	**$800**
FISHER	PC-8326	T	26	Yes	—	5	2	Yes	500	Yes	Yes	181	Yes	No	2/1	2/2	No	No	24x27x22	**$850**
FISHER	PC-390WS	T	27	Yes	—	5	2	Yes	500	Yes	Yes	181	Yes	No	2/1	2/1	No	No	24x27x20	**$1,000**
FISHER	PC-380W	T	27	Yes	—	5	2	Yes	500	Yes	Yes	181	No	No	2/1	2/2	No	No	26x28x19	**$1,050**
FISHER	HT-8327	C	27	Yes	S	20	4	No	500	Yes	Yes	181	Yes	No	2/1	2/1	No	No	42x36x19	**$1,150**
FISHER	PC-8331	T	31	Yes	D	5	4	Yes	500	Yes	Yes	181	Yes	No	2/2	2/2	No	No	NA	**$2,200**
FISHER	HT-1400	C	35	Yes	—	7.5	4	No	560	Yes	Yes	181	No	No	3/2	3/2	No	No	47x37x26	**$3,000**
FISHER	PC-1550	T	35	Yes	—	5	4	Yes	560	Yes	Yes	181	No	No	3/1	3/1	No	No	NA	**$2,700**
FISHER	HT-1510	C	35	Yes	—	7.5	4	No	560	Yes	Yes	181	No	No	3/2	3/2	No	No	49x38x26	**$3,100**
GE	20GT602	T	20	Yes	—	1	2	No	330	No	No	147	No	No	1/-	1/1	No	No	19x21x19	**$369**

All specifications are manufacturer's data, not APEL test measurements.

items "under development."

PIP—Picture-in-picture circuitry is found on many advanced sets, but Magnavox has the newest twist on the theme. Like everyone else's PIP, the Magnavox Smart Window lets viewers monitor one program while watching another. But Magnavox manages to offer the Smart Window feature on a variety of reasonably priced monitor/receivers by making the inset box black and white instead of color.

Sophisticated Remotes—While infrared remote controls used to simply turn a set on or off and change channels, many new sets now include remotes that can perform all of the adjustments for color, tint, brightness and sound. Others have unified remotes that allow you to control TVs and VCRs from the same manufacturer or brand. Still others come with universal remotes that will also control many brands of VCRs. A learning remote is one that will memorize the functions of just about any other remote you own.

PRICE SPREAD

Low ($200-$800)—Included in this category are all mini TVs plus monitor/receivers up to 25 inches, and even a few 26- and 27-inch models. Under $800 will buy a lot of TV, especially if you stick with models under 25 inches. At that size, expect to find comb filters (which boost detail), stereo amplifiers and some degree of on-screen picture and sound control.

Mid ($800-$2,000)—This range covers everything from the better 27-inch monitor/receivers to the bare-bones big-screen sets. ("Big screen" is a term some companies use instead of "rear projection.") At the low end, you'll find fully loaded 26- and 27-inch models with PIP, dual RF (radio frequency) inputs and other video enhancements. Closer to $2,000, you'll find screen sizes of 31 inches and above, but a 35-inch direct-view or basic projection set won't have all of the picture or sound enhancements that a similarly priced 31-inch model will.

High ($2,000 and up)—Here are the state-of-the-art 30- to 35-inch monitor/receivers, IDTVs and projection TVs. TVs with premium sound systems (such as Zenith Sound by Bose sets) also appear in this category. These sets can anchor your home theater—visually and aurally—well into the 1990s. *Continued on page 69*

High-performance furniture: the Mitsubishi CK-2630R 26-inch console.

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	STYLE (Table or Console)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMP POWER (front/rear, watts per chan.)	NO. SPEAKER ELEMENTS	SPEAKER JACKS	HORIZONTAL RESOLUTION (lines)	COMB FILTER	ON-SCREEN MENUS	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
GE	20GT604	T	20	Yes	—	1	2	No	330	No	No	147	No	No	1/-	2/2	No	No	19x21x19	$399
GE	20GT610	T	20	Yes	—	1	2	No	330	No	No	147	No	No	1/-	2/2	No	No	19x21x19	$399
GE	20GT612	T	20	Yes	—	1	2	Yes	330	No	Yes	147	No	No	2/2	4/4	No	No	19x21x19	$429
GE	26GT620	T	26	Yes	—	1	2	No	330	No	Yes	147	No	No	1/-	1/-	No	No	24x27x19	$579
GE	26GT622	T	26	Yes	—	1	2	No	330	Yes	Yes	147	No	No	2/-	2/2	No	No	24x27x19	$629
GE	26GT624	T	26	Yes	—	1	2	No	330	Yes	Yes	147	No	No	2/-	2/2	No	No	24x27x19	$659
GE	26GT640	T	26	Yes	—	1	2	No	330	No	Yes	147	No	No	1/-	1/-	No	No	24x27x19	$579
GE	26GT642	T	26	Yes	—	1	2	No	330	No	Yes	147	No	No	2/-	2/2	No	No	24x27x19	$599
GE	27GT650	T	27	Yes	—	1	2	No	500	Yes	Yes	147	Yes	No	2/-	2/2	No	No	23x27x20	$699
GE	27GT651	T	27	Yes	—	1	2	Yes	500	Yes	Yes	147	Yes	No	2/2	4/4	No	No	23x27x20	$699
GE	31GT100	T	31	Yes	—	5	2	Yes	500	Yes	Yes	147	Yes	No	2/2	4/4	No	No	27x32x21	$1,899
GOLDSTAR	CMT-2532	T	25	Yes	—	4	2	No	330	Yes	No	139	No	No	1/1	1/1	No	No	23x25x20	$750
GOLDSTAR	CMT-2612	T	26	Yes	—	5	2	Yes	330	Yes	No	139	No	No	2/1	2/1	No	No	23x26x22	$800
GRUNDIG	M-27	T	27	Yes	—	2	4	No	330	Yes	Yes	155	Yes	No	2/1	2/1	No	No	NA	$1,099
GRUNDIG	M-35	T	35	Yes	—	35	4	No	500	Yes	Yes	155	Yes	No	2/1	2/1	No	No	NA	$3,499
HEATHKIT	GR-2700	T	27	Yes	—	5	2	Yes	330	Yes	No	178	No	No	1/-	2/2	No	No	NA	$650
HITACHI	CT2087B/W	T	20	Yes	—	5	2	No	330	Yes	Yes	181	No	No	1/1	1/1	No	No	19x20x19	$480
HITACHI	CT2079B	T	20	Yes	S	5	2	No	430	Yes	Yes	181	No	No	1/1	1/1	No	No	19x25x20	$520
HITACHI	CT2088B	T	20	Yes	S	5	2	No	430	Yes	Yes	181	Yes	No	1/1	1/1	No	No	19x20x19	$550

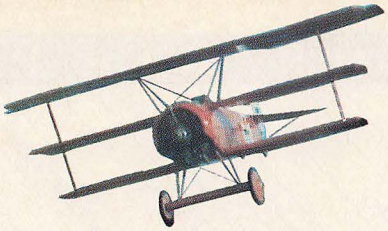
All specifications are manufacturer's data, not APEL test measurements.

MONITOR/RECEIVERS

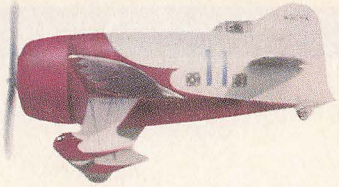
MANUFACTURER	MODEL NO.	STYLE (Table or Console)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMP POWER (front/rear, watts per chan.)	NO. SPEAKER ELEMENTS	SPEAKER JACKS	HORIZONTAL RESOLUTION (lines)	COMB FILTER	ON-SCREEN MENUS	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
HITACHI	CT7960K	T	27	Yes	—	5	2	Yes	560	Yes	Yes	181	No	No	1/1	1/1	No	No	24x26x20	$800
HITACHI	CT7970B/K	T	27	Yes	S	5	2	Yes	560	Yes	Yes	181	Yes	No	1/1	1/1	No	No	24x26x20	$830
HITACHI	CT7870B/K	T	27	Yes	—	5	2	Yes	560	Yes	Yes	181	No	No	1/1	1/1	No	No	24x26x20	NA
HITACHI	CT7880B/K	T	27	Yes	S	5	2	Yes	560	Yes	Yes	181	Yes	No	2/1	2/1	No	No	24x26x20	$900
HITACHI	CT7890K	T	27	Yes	S	5	2	Yes	560	Yes	Yes	181	Yes	No	2/1	2/1	No	No	25x28x20	$1,000
HITACHI	CT7886K	C	27	Yes	S	5	2	Yes	560	Yes	Yes	181	Yes	No	2/1	2/1	No	No	31x41x21	$1,300
HITACHI	CT3180B	T	31	Yes	S	5	2	Yes	600	Yes	Yes	181	Yes	No	2/1	2/1	No	No	28x31x22	$2,200
HITACHI	CT3185B	T	31	Yes	S	5	2	Yes	600	Yes	Yes	181	Yes	No	2/1	2/1	Yes	Yes	28x31x22	$2,500
HITACHI	TT8020	C	31	Yes	S	5	2	Yes	600	Yes	Yes	181	Yes	No	2/1	2/1	No	No	42x34x22	$2,500
HITACHI	TT8050	C	31	Yes	S	5	2	Yes	600	Yes	Yes	181	Yes	No	2/1	2/1	No	No	37x47x22	$2,600
HITACHI	TT8550	C	31	Yes	S	5	2	Yes	600	Yes	Yes	181	Yes	No	2/1	2/1	Yes	Yes	37x47x22	$2,900
JC PENNEY	2519	T	26	Yes	—	1.5	2	Yes	NA	Yes	No	139	Yes	No	1/1	1/1	No	No	NA	$500
JC PENNEY	2520	T	27	Yes	—	4	2	Yes	NA	Yes	No	155	Yes	No	1/1	1/1	No	No	NA	$650
JVC	AV-2059S	T	20	No	S	2.2	2	Yes	330	No	Yes	180	Yes	No	1/1	1/1	No	No	19x20x20	$529
JVC	AV-2759S	T	27	Yes	S	3	2	Yes	600	Yes	Yes	180	Yes	No	1/1	1/1	No	No	23x26x21	$829
JVC	AV-2779S	T	27	Yes	S	15/5	3	Yes	600	Yes	Yes	180	Yes	No	1/1	1/1	No	No	23x26x21	$929
JVC	AV-3189S	T	31	Yes	D,S	10/10	4	Yes	700	Yes	Yes	180	Yes	No	2/2	2/2	No	No	26x30x22	NA
JVC	AV-3598S	T	35	Yes	D,S	10/10	2	Yes	700	Yes	Yes	180	Yes	No	2/2	2/2	No	No	30x45x24	NA
KENWOOD	KMT-3027S	T	27	Yes	—	5	2	Yes	560	Yes	No	142	Yes	No	2/4	2/4	No	No	31x27x26	$1,050
KTV	26CYC	T	26	Yes	—	2.5	2	Yes	NA	Yes	No	139	No	No	2/2	2/2	No	No	NA	NA
MAGNAVOX	RK4353CH	T	20	Yes	—	1	2	No	260	No	Yes	178	No	No	1/-	1/1	No	No	19x21x18	$450
MAGNAVOX	RK4482AK	T	25	Yes	—	1	2	No	260	No	Yes	178	No	No	1/-	1/1	No	No	21x25x20	$550
MAGNAVOX	RK4485CH	T	25	Yes	—	1	2	No	260	No	Yes	178	No	No	1/-	1/1	No	No	21x25x20	$580
MAGNAVOX	RK4490AK	T	25	Yes	—	1	2	No	260	No	Yes	178	No	No	1/-	1/1	No	Yes	21x25x20	$650
MAGNAVOX	RK5554AK	T	27	Yes	—	2	2	No	330	Yes	Yes	178	No	No	1/-	1/1	No	Yes	24x27x20	$750
MAGNAVOX	RK5565CH	T	27	Yes	S	4	2	Yes	330	Yes	Yes	178	Yes	No	2/2	2/2	No	Yes	24x26x19	$950
MAGNAVOX	RK7601AK	C	27	Yes	S	4	2	Yes	330	Yes	Yes	178	Yes	No	2/2	2/2	No	Yes	30x46x21	$1,100
MAGNAVOX	RK5700CH	T	31	Yes	S	10	4	Yes	330	Yes	Yes	178	Yes	No	3/3	3/3	Yes	Yes	26x30x21	$1,700
MAGNAVOX	RK7720AK	C	31	Yes	S	10	4	Yes	330	Yes	Yes	178	Yes	No	3/3	3/3	Yes	Yes	40x35x23	$2,000
MITSUBISHI	CS-2070R	T	20	Yes	—	5	2	No	450	Yes	No	181	No	No	1/-	1/1	No	No	19x20x19	$549
MITSUBISHI	CS-2610R	T	26	Yes	—	5	2	No	560	Yes	Yes	181	No	No	1/-	1/1	No	No	23x26x19	$799
MITSUBISHI	CS-2611R	T	26	Yes	—	5	2	No	560	Yes	Yes	181	Yes	No	1/-	1/1	No	No	23x26x19	$799
MITSUBISHI	CK-2630R	C	26	Yes	—	5	2	Yes	560	Yes	Yes	181	Yes	No	2/1	2/1	No	No	30x44x19	$1,099
MITSUBISHI	CS-2657R	T	26	Yes	—	5	2	Yes	560	Yes	Yes	181	Yes	No	2/1	2/1	No	No	22x26x18	$899
MITSUBISHI	CS-2658R	T	26	Yes	—	5	2	Yes	560	Yes	Yes	181	Yes	No	2/1	2/1	No	No	22x26x18	$899
MITSUBISHI	CS-2671R	T	26	Yes	—	5	2	Yes	560	Yes	Yes	181	Yes	No	3/1	3/2	No	No	22x26x18	$1,099
MITSUBISHI	CS-2720R	T	27	Yes	—	5	2	Yes	560	Yes	Yes	181	No	No	2/1	2/1	No	No	23x26x19	NA
MITSUBISHI	CS-2721R	T	27	Yes	—	5	2	Yes	560	Yes	Yes	181	No	No	2/1	2/1	No	No	23x26x19	NA
MITSUBISHI	CS-3103R	T	31	Yes	—	10	2	Yes	650	Yes	Yes	181	Yes	No	2/1	2/1	No	No	27x31x21	$2,299
MITSUBISHI	CS-3120R	T	31	Yes	—	20	2	Yes	650	Yes	Yes	181	Yes	No	2/1	2/1	No	No	27x39x22	$2,599
MITSUBISHI	CS-3504R	T	35	Yes	—	10	2	Yes	700	Yes	Yes	181	Yes	No	2/1	2/1	No	No	30x36x23	$2,599
MITSUBISHI	CS-3505R	T	35	Yes	—	10	2	Yes	700	Yes	Yes	181	Yes	No	2/1	2/1	No	No	30x36x23	$2,899
MITSUBISHI	CK-3514R	C	35	Yes	—	10	2	Yes	700	Yes	Yes	181	Yes	No	2/1	2/1	Yes	Yes	39x38x25	$3,199
MITSUBISHI	CS-3520R	C	35	Yes	—	20	4	Yes	700	Yes	Yes	181	Yes	No	2/1	2/1	No	No	30x43x25	$3,199
MITSUBISHI	CK-3530R	C	35	Yes	—	20	4	Yes	700	Yes	Yes	181	Yes	No	2/1	2/1	No	No	39x38x25	$3,199
MITSUBISHI	CK-3560R	C	35	Yes	—	20	4	Yes	700	Yes	Yes	181	Yes	No	2/1	2/1	No	No	39x38x25	$3,499
NAD	MR13	T	13	Yes	—	2.5	2	Yes	440	Yes	No	139	Yes	No	1/1	1/1	No	No	14x15x14	$429
NEC	CT-2062S	T	20	Yes	S	2.5	4	No	450	Yes	Yes	128	Yes	No	2/2	1/2	No	No	19x26x19	$599
NEC	CT-2070S	T	20	Yes	—	3	2	Yes	450	Yes	No	128	Yes	No	2/2	3/3	No	No	19x20x18	$699
NEC	CT-2750S	T	27	Yes	—	2.5	2	No	500	Yes	No	128	Yes	No	1/-	1/1	No	No	25x27x22	$899
NEC	CT-2762S	T	27	Yes	—	2.5	5	No	500	Yes	No	128	Yes	No	2/2	2/2	No	No	25x34x22	$1,099

All specifications are manufacturer's data, not APEL test measurements.

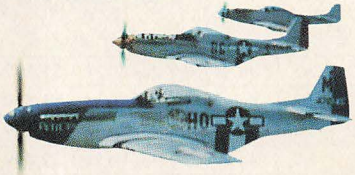
In 1903, the Wright Brothers first flew a powered aircraft—for 90 yards—a flimsy plane of linen, wood and wire.



The legendary "Red Baron"—80 kills in World War I made his red Fokker triplane the scourge of the skies.



In 1932, Jimmy Doolittle set a world record of over 300 mph. in a GeeBee—a speed machine "nearly all engine" and very dangerous to fly.



The American P-51 "Mustang" fighter of World War II fame, provided strong bomber escort protection with its 2,300-mile range.

FASTER HIGHER FARTHER

Test pilot Chuck Yeager was first to fly faster than the speed of sound. In 1947, his bullet-shaped Bell X-1 reached 700 mph —later Mach 2.5.

The SR-71 "Blackbird" can sustain a speed of over Mach 3 on the very edge of space.

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☐ CHECK ENCLOSED for $7.40 made payable to CBS Video Library. Future cassettes billed with shipment. B53

☐ Charge my series purchases, beginning with $7.40 for my first cassette, to: B54

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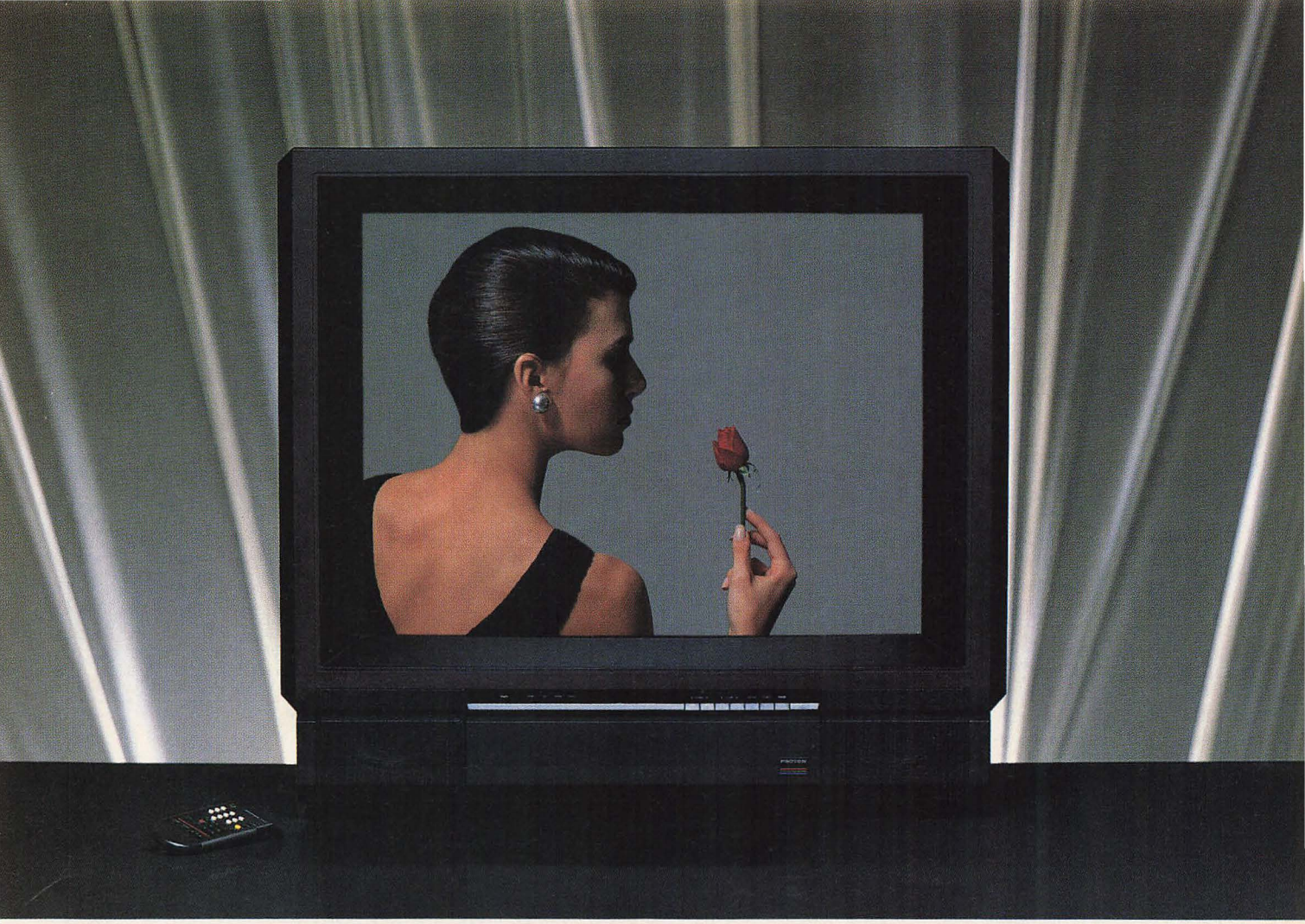
MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	STYLE (Table or Console)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMP POWER (front/rear, watts per chan.)	NO. SPEAKER ELEMENTS	SPEAKER JACKS	HORIZONTAL RESOLUTION (lines)	COMB FILTER	ON-SCREEN MENUS	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
NEC	CT-2770S	T	27	Yes	—	5	2	Yes	500	Yes	No	128	Yes	No	3/2	3/3	No	No	24x27x21	**$1,199**
NEC	CT-2792S	C	27	Yes	D	10/10	4	Yes	500	Yes	Yes	128	Yes	Yes	3/2	3/2	No	No	31x39x24	**$1,599**
NEC	CT-3000S	T	30	Yes	—	5	4	Yes	500	Yes	No	128	Yes	Yes	3/2	3/2	No	No	27x31x21	**$2,199**
NEC	CT-3090S	C	30	Yes	D	10/10	4	Yes	500	Yes	No	128	Yes	Yes	3/2	3/2	No	No	33x44x24	**$2,499**
NEC	ID-3280S*	T	32	Yes	—	5	2	Yes	525	Yes	Yes	142	Yes	Yes	3/2	3/2	Yes	Yes	NA	**NA**
OPTONICA	20NL20	T	20	Yes	—	1.5	2	No	400	Yes	Yes	209	Yes	No	2/2	2/2	No	No	18x15x19	**$480**
OPTONICA	25NL20	T	25	Yes	—	1.5	2	No	400	Yes	Yes	209	Yes	No	2/-	2/1	No	No	NA	**NA**
OPTONICA	27NL20	T	27	Yes	—	4.5	2	No	600	Yes	Yes	209	Yes	No	2/-	2/1	No	No	24x25x19	**$800**
OPTONICA	27NL30	T	27	Yes	D	13	4	Yes	600	Yes	Yes	209	Yes	No	3/1	3/1	No	No	24x25x19	**$1,000**
OPTONICA	31ND798	T	31	Yes	S	10	4	Yes	700	Yes	Yes	209	Yes	No	3/1	3/1	No	No	28x33x22	**$2,000**
OPTONICA	35NL30	C	35	Yes	D	13	4	Yes	700	Yes	Yes	209	Yes	No	3/1	3/1	No	No	35x36x24	**$3,219**
PANASONIC	CTL-2061S	T	20	Yes	—	2	4	Yes	500	Yes	No	155	Yes	No	1/-	1/1	No	No	19x20x20	**$420**
PANASONIC	CTL-2063S	T	20	Yes	—	2	4	Yes	500	Yes	Yes	155	Yes	No	1/-	1/1	No	No	19x20x20	**$470**
PANASONIC	CTL-2075S	T	20	Yes	—	2	4	Yes	500	Yes	Yes	155	Yes	No	1/-	1/1	No	No	18x20x20	**$500**
PANASONIC	CTL-2085S	T	20	Yes	—	2	4	Yes	500	Yes	Yes	155	Yes	No	1/-	1/1	No	No	18x20x20	**$530**
PANASONIC	CTL-2580S	T	25	Yes	—	2	4	Yes	330	Yes	No	155	Yes	No	1/-	1/1	No	No	22x25x28	**$630**
PANASONIC	CTL-2770S	T	27	Yes	—	2	4	Yes	330	Yes	Yes	155	Yes	No	1/-	1/1	No	No	23x26x20	**$750**
PANASONIC	CTL-2778S	T	27	Yes	—	2	4	Yes	330	Yes	Yes	155	Yes	No	1/-	1/1	No	No	23x26x20	**$750**
PANASONIC	CTL-2785S	T	27	Yes	S	2	4	Yes	500	Yes	Yes	155	Yes	No	1/-	1/1	No	No	24x27x21	**$880**
PANASONIC	CTL-2786S	T	27	Yes	S	2	4	Yes	500	Yes	Yes	155	Yes	No	1/-	1/1	No	No	24x27x21	**$880**
PANASONIC	CTL-2788S	C	27	Yes	S	2	4	Yes	500	Yes	Yes	155	Yes	No	1/-	1/1	No	No	37x27x22	**$1,099**
PANASONIC	CTL-3185S	T	31	Yes	S	7	4	Yes	500	Yes	Yes	155	Yes	No	1/-	1/1	No	No	28x31x22	**$1,699**
PANASONIC	CTL-3186S	T	31	Yes	S	7	4	Yes	500	Yes	Yes	155	Yes	No	1/-	1/1	No	No	28x31x22	**$1,699**
PANASONIC	CTL-3181S	C	31	Yes	S	7	4	Yes	500	Yes	Yes	155	Yes	No	1/-	1/1	No	No	35x49x22	**$1,899**
PANASONIC	CTL-3188S	C	31	Yes	S	7	4	Yes	500	Yes	Yes	155	Yes	No	1/-	1/1	No	No	41x31x22	**$1,999**
PHILIPS	20K151SB	T	20	Yes	—	1	2	No	270	No	No	178	No	No	1/-	1/1	No	No	19x20x19	**$429**
PHILIPS	20K161SB	T	20	Yes	S	2.5	2	Yes	500	Yes	Yes	178	Yes	No	1/1	1/1	No	No	19x20x19	**$499**
PHILIPS	20K171SB	T	20	Yes	S	2.5	4	Yes	500	Yes	Yes	178	Yes	No	1/1	1/1	No	No	19x26x19	**$529**
PHILIPS	27K221SB	T	27	Yes	—	1	2	No	600	Yes	No	178	No	No	1/-	1/1	No	No	24x26x19	**$649**
PHILIPS	27K251SB	T	27	Yes	S	2.5	2	Yes	600	Yes	Yes	178	Yes	No	1/1	1/1	No	No	22x31x20	**$799**
PHILIPS	27K261SB	T	27	Yes	S	2.5	2	Yes	600	Yes	Yes	178	Yes	No	1/1	1/1	No	No	24x26x19	**$799**
PHILIPS	27K271SB	T	27	Yes	S	2.5	4	Yes	600	Yes	Yes	178	Yes	No	1/1	1/1	No	Yes	24x26x19	**$999**
PHILIPS	27K471SB	C	27	Yes	S	2.5	2	Yes	600	Yes	Yes	178	Yes	No	1/1	1/1	No	No	31x42x17	**$1,049**
PHILIPS	27K472SB	C	27	Yes	S	2.5	2	Yes	600	Yes	Yes	178	Yes	No	1/1	1/1	No	No	34x37x15	**$1,049**
PHILIPS	27K291SB*	T	27	Yes	S	10	4	Yes	480	Yes	Yes	178	Yes	No	2/1	2/2	Yes	Yes	24x26x19	**$2,000**
PHILIPS	27K491SB*	C	27	Yes	S	10	4	Yes	480	Yes	Yes	178	Yes	No	2/1	2/2	Yes	Yes	35x28x22	**$2,100**
PHILIPS	31K371SB	T	31	Yes	S	10	4	Yes	600	Yes	Yes	178	Yes	No	1/1	1/1	No	Yes	30x30x26	**$1,899**
PHILIPS	31K571SB	C	31	Yes	S	10	4	Yes	600	Yes	Yes	178	Yes	No	1/1	1/1	No	Yes	38x41x22	**$2,100**
PHILIPS	31K391SB*	T	31	Yes	S	10	4	Yes	480	Yes	Yes	178	Yes	No	2/1	2/2	Yes	Yes	26x30x20	**$2,800**
PHILIPS	31K591SB*	T	31	Yes	S	10	4	Yes	480	Yes	Yes	178	Yes	No	2/1	2/2	Yes	Yes	37x33x22	**$3,100**
PRISM	CTL-2791S	T	27	Yes	D	7	4	Yes	600	Yes	Yes	155	Yes	No	3/2	3/2	No	No	23x28x20	**$1,099**
PRISM	CTL-2796S	C	27	Yes	D	7	4	Yes	600	Yes	Yes	155	Yes	No	3/2	3/2	No	No	NA	**$1,399**
PRISM	CTL-2797S	C	27	Yes	D	7	4	Yes	600	Yes	Yes	155	Yes	No	3/2	3/2	No	No	33x37x23	**$1,399**
PRISM	CTL-2798S	C	27	Yes	D	7	4	Yes	600	Yes	Yes	155	Yes	No	3/2	3/2	No	No	NA	**$1,499**
PRISM	CTL-2799S	C	27	Yes	D	7	4	Yes	600	Yes	Yes	155	Yes	No	3/2	3/2	No	No	33x37x22	**$1,499**
PRISM	CTL-3191S	T	31	Yes	D	7	4	Yes	600	Yes	Yes	155	Yes	No	3/2	3/2	No	No	27x32x22	**$2,099**
PRISM	CTK-3196S	C	31	Yes	D	7	4	Yes	600	Yes	Yes	155	Yes	No	3/2	3/2	No	No	38x45x22	**$2,399**
PRISM	CTL-3197S	C	31	Yes	D	7	4	Yes	600	Yes	Yes	155	Yes	No	3/2	3/2	No	No	37x40x25	**$2,299**
PRISM	CTL-3199S	C	31	Yes	D	7	4	Yes	600	Yes	Yes	155	Yes	No	3/2	3/2	No	No	37x40x25	**$2,399**
PRISM	CTK-3198S	C	31	Yes	D	7	4	Yes	600	Yes	Yes	155	Yes	No	3/2	3/2	No	No	38x45x22	**$2,499**
PROTON	VT-290	T	27	Yes	**	5	2	Yes	400	Yes	No	139	No	Yes	3/3	3/3	No	No	24x28x19	**$1,299**

*All specifications are manufacturer's data, not APEL test measurements. *Improved-definition television (IDTV). **Sound by Aphex.*



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MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	STYLE (Table or Console)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMP POWER (front/rear, watts per chan.)	NO. SPEAKER ELEMENTS	SPEAKER JACKS	HORIZONTAL RESOLUTION (lines)	COMB FILTER	ON-SCREEN MENUS	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
PROTON	VT-331	T	31	Yes	**	10	2	Yes	600	Yes	No	139	Yes	Yes	3/3	3/3	No	No	30x33x22	**$2,499**
QUASAR	SP2040DW	T	20	Yes	—	2	4	No	420	Yes	Yes	155	Yes	No	1/-	1/-	No	No	19x20x20	**$530**
QUASAR	SP2530DE	T	25	Yes	—	2	4	Yes	500	Yes	No	155	Yes	No	1/-	1/-	No	No	22x25x18	**$700**
QUASAR	SP2730DE	T	27	Yes	—	2	2	Yes	550	Yes	No	155	Yes	No	1/-	1/-	No	No	24x26x20	**$800**
QUASAR	SP2750DW	T	27	Yes	—	2	4	Yes	550	Yes	Yes	155	Yes	No	1/-	1/-	No	No	25x27x20	**$920**
QUASAR	SL2744DW	C	27	Yes	—	2	4	Yes	550	Yes	Yes	155	Yes	No	1/-	1/-	No	No	30x46x20	**$1,020**
QUASAR	SP3150DW	T	31	Yes	S	5	4	Yes	550	Yes	No	155	Yes	No	2/1	2/1	No	No	NA	**NA**
QUASAR	TS9990CK	C	31	Yes	S	5	4	Yes	550	Yes	No	155	Yes	No	2/1	2/1	No	No	40x33x21	**$2,150**
QUASAR	TL9991CK	C	31	Yes	S	7	4	Yes	550	Yes	Yes	155	Yes	No	2/1	2/1	No	No	35x46x22	**$2,300**
QUASAR	TL9998CK	C	31	Yes	S	7	4	Yes	550	Yes	Yes	155	Yes	No	2/1	2/1	No	No	33x49x23	**$2,300**
QUASAR	SS3153DK	C	31	Yes	S	7	4	Yes	550	Yes	Yes	155	Yes	No	2/1	2/1	No	No	NA	**NA**
QUASAR	SU3157DK	C	31	Yes	S	7	4	Yes	550	Yes	Yes	155	Yes	No	2/1	2/1	No	No	NA	**NA**
RCA	F20549AK	T	20	Yes	—	1	2	No	270	No	Yes	147	No	No	1/-	1/-	No	No	19x21x19	**$399**
RCA	F20566AK	T	20	Yes	—	1	2	No	270	No	Yes	147	No	No	1/-	2/-	No	No	19x21x19	**$399**
RCA	F20590HG	T	20	Yes	—	1	2	No	270	No	Yes	147	No	No	2/-	2/2	No	No	19x21x19	**$449**
RCA	F20680WN	T	20	Yes	—	1	2	No	330	Yes	Yes	147	Yes	No	2/-	2/2	No	No	19x21x19	**$499**
RCA	F20700DG	T	20	Yes	S	5	2	Yes	500	Yes	Yes	147	Yes	No	3/3	3/3	No	No	19x25x16	**$549**
RCA	F26030WN	T	26	Yes	—	1	2	No	270	No	Yes	147	No	No	1/-	1/-	No	No	24x26x20	**$599**
RCA	F26041DG	T	26	Yes	—	1	2	No	270	No	Yes	147	No	No	1/-	2/-	No	No	24x26x20	**$599**
RCA	F26120WN	T	26	Yes	—	1	2	No	330	Yes	Yes	147	Yes	No	2/-	2/2	No	No	24x26x20	**$659**
RCA	F27160WN	T	27	Yes	—	1	2	No	500	Yes	Yes	147	Yes	No	2/-	2/2	No	No	23x27x20	**$699**
RCA	F27170DG	T	27	Yes	S	5	2	No	500	Yes	Yes	147	Yes	No	2/1	2/2	No	No	23x27x20	**$769**
RCA	F27180DG	T	27	Yes	S	5	4	Yes	500	Yes	Yes	147	Yes	No	3/3	3/3	No	No	23x27x20	**$869**
RCA	F27195CP	T	27	Yes	S	5	4	Yes	560	Yes	Yes	147	Yes	No	3/3	3/3	Yes	Yes	25x30x19	**$999**
RCA	G27450CP	C	27	Yes	S	5	4	Yes	560	Yes	Yes	147	Yes	No	3/3	3/3	Yes	Yes	29x43x20	**$1,099**
RCA	G27509CP	C	27	Yes	S	5	4	Yes	560	Yes	Yes	147	Yes	No	3/3	3/3	Yes	Yes	35x55x21	**$1,399**
RCA	F31220WN	T	31	Yes	—	5	2	No	500	Yes	Yes	147	Yes	No	2/1	2/2	No	No	27x32x21	**$1,799**
RCA	G31120TN	C	31	Yes	—	5	2	No	500	Yes	Yes	147	Yes	No	2/1	2/2	No	No	36x36x20	**$1,899**
RCA	F31225SB	T	31	Yes	S	5	4	Yes	560	Yes	Yes	147	Yes	No	3/3	3/3	No	No	27x32x21	**$1,899**
RCA	G31140CP	C	31	Yes	S	5	4	Yes	560	Yes	Yes	147	Yes	No	3/3	3/3	No	No	35x36x22	**$1,999**
RCA	F31375CP	T	31	Yes	S	5	4	Yes	560	Yes	Yes	147	Yes	No	3/3	3/3	Yes	Yes	27x32x21	**$2,099**
RCA	G31161CP	C	31	Yes	S	5	4	Yes	560	Yes	Yes	147	Yes	No	3/3	3/3	Yes	Yes	32x46x21	**$2,249**
SAMSUNG	TC2065S	T	20	Yes	—	2	2	Yes	400	Yes	Yes	181	No	No	1/1	1/2	No	No	19x20x19	**$450**
SAMSUNG	TC2650S	T	26	Yes	—	1.5	2	No	400	Yes	No	139	No	No	1/1	1/1	No	No	24x26x20	**$700**
SAMSUNG	TC2750S	T	27	Yes	—	5	2	Yes	600	Yes	Yes	181	Yes	No	1/1	1/2	No	No	20x27x24	**$900**
SANYO	AVM222	T	20	Yes	—	1.5	2	Yes	330	Yes	No	119	No	No	1/-	1/1	No	No	20x21x20	**$600**
SANYO	AVM278SV	T	26	Yes	—	3.5	2	Yes	500	Yes	Yes	181	Yes	No	2/1	2/2	No	No	24x27x22	**$600**
SANYO	AVM279	T	26	Yes	—	3.5	2	No	500	Yes	Yes	181	Yes	No	1/-	1/1	No	No	24x27x18	**$700**
SANYO	AVM280	T	27	Yes	—	5	2	No	500	Yes	Yes	181	Yes	No	1/-	1/1	No	No	25x27x20	**$700**
SANYO	AVM320	T	31	Yes	S	5	4	Yes	560	Yes	Yes	181	Yes	No	1/1	1/1	No	No	28x31x22	**$1,800**
SANYO	AVM355	C	35	Yes	—	7.5	4	Yes	560	Yes	Yes	181	Yes	No	3/2	3/2	No	No	46x29x35	**$3,000**
SCOTT	HTS2700D	T	27	Yes	—	5	2	Yes	500	Yes	No	140	No	No	1/1	1/1	No	No	17x27x35	**$1,000**
SEARS	42902N	T	26	Yes	—	3	2	Yes	530	Yes	No	140	No	No	1/-	1/-	No	No	24x27x22	**$740**
SEARS	42951N	T	26	Yes	—	3	4	Yes	530	Yes	No	181	No	No	3/1	3/2	No	No	24x27x22	**$790**
SEARS	42953	T	27	Yes	—	5	4	Yes	530	Yes	No	181	No	No	3/1	3/2	No	No	25x27x20	**$1,000**
SHARP	20RV79	T	20	Yes	—	1	2	No	270	No	No	209	No	No	1/-	1/-	No	No	19x20x19	**$650**
SHARP	27RV79	T	27	Yes	—	5	2	No	600	Yes	No	209	No	No	1/1	1/1	No	No	24x26x20	**$900**
SHARP	27RC379	C	27	Yes	—	5	2	No	600	Yes	No	209	No	No	1/1	1/1	No	No	32x46x21	**$1,200**
SONY	KV-20TX10	T	20	Yes	S	5	4	No	450	Yes	No	181	No	No	1/-	1/1	No	No	19x26x19	**NA**
SONY	KV-20TS20	T	20	Yes	—	3	2	No	450	Yes	Yes	181	No	No	1/-	1/1	No	No	20x20x19	**$650**
SONY	PVM-2530	T	25	Yes	S†	15	4	Yes	560	Yes	No	181	Yes	Yes	3/2	3/2	No	No	20x26x20	**$2,499**

*All specifications are manufacturer's data, not APEL test measurements. **Sound by Aphex. †Hughes Sound Retrieval System (SRS).*

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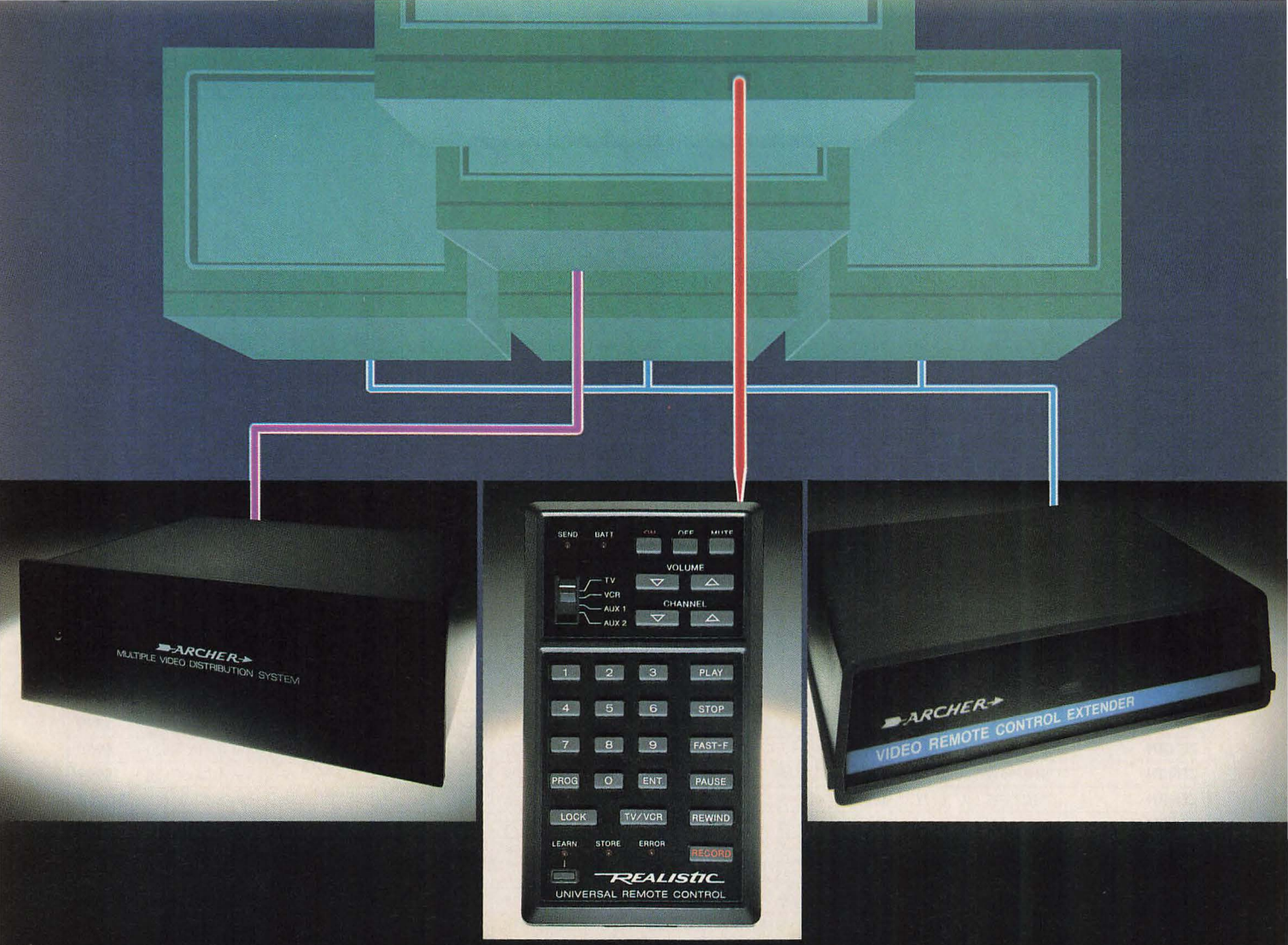
MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	STYLE (Table or Console)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMP POWER (front/rear, watts per chan.)	NO. SPEAKER ELEMENTS	SPEAKER JACKS	HORIZONTAL RESOLUTION (lines)	COMB FILTER	ON-SCREEN MENUS	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
SONY	KV-27TS20	T	27	Yes	—	3	2	No	450	Yes	Yes	181	No	No	1/-	1/1	No	No	26x27x21	**$1,099**
SONY	KV-27TS30	T	27	Yes	—	3	2	No	450	Yes	Yes	181	Yes	No	1/-	1/1	No	No	26x27x21	**$1,149**
SONY	KV-27TX40	T	27	Yes	S	5	4	No	450	Yes	Yes	181	Yes	No	1/-	1/1	No	No	22x31x20	**$1,199**
SONY	KV-27TW70	C	27	Yes	—	3	2	No	450	Yes	Yes	181	Yes	No	1/-	1/1	No	No	40x31x24	**$1,199**
SONY	KV-27HSR10	T	27	Yes	S†	5	4	No	550	Yes	Yes	181	Yes	No	3/3	3/3	No	No	23x35x21	**$1,299**
SONY	KV-27XBR10	T	27	Yes	S†	5	2	No	550	Yes	Yes	181	Yes	No	3/3	3/3	No	No	23x31x21	**$1,399**
SONY	KV-27XBR15	T	27	Yes	S†	5	4	Yes	550	Yes	Yes	181	Yes	No	3/3	3/3	Yes	Yes	23x31x21	**NA**
SONY	KV-27XBR60	C	27	Yes	S†	5	4	No	550	Yes	Yes	181	Yes	No	3/3	3/3	No	No	29x41x23	**$1,749**
SONY	KV-27AVR	C	27	Yes	S	30	4	No	450	Yes	Yes	181	No	No	2/1	3/3	No	No	33x51x21	**$2,099**
SONY	KV-27FX10*	T	27	Yes	D,S	10/7	4	No	450	Yes	Yes	181	Yes	No	3/3	3/3	Yes	No	21x27x21	**$3,999**
SONY	KV-32HSR10	T	32	Yes	S†	5	4	No	600	Yes	Yes	181	Yes	No	3/3	3/3	No	No	26x41x24	**$2,549**
SONY	KV-32XBR10	T	32	Yes	S†	5	4	No	600	Yes	Yes	181	Yes	No	3/3	3/3	No	No	27x36x23	**$2,699**
SONY	KV-32XBR15	T	32	Yes	S†	14	4	Yes	600	Yes	Yes	181	Yes	No	3/3	3/3	Yes	Yes	27x36x23	**NA**
SONY	KV-32XBR65	C	32	Yes	S†	5	4	No	600	Yes	Yes	181	Yes	No	3/3	3/3	Yes	Yes	34x51x25	**NA**
SONY	KV-32XBR70	C	32	Yes	S†	5	4	No	600	Yes	Yes	181	Yes	No	3/3	3/3	No	No	43x36x25	**$2,899**
SYLVANIA	RKK191WA	T	20	Yes	—	1	2	No	270	No	Yes	178	No	No	1/-	1/1	No	No	18x20x18	**$450**
SYLVANIA	RLK321WA	T	25	Yes	—	1	2	No	270	No	Yes	178	No	No	1/-	1/1	No	No	21x25x20	**$580**
SYLVANIA	RLK330WA	T	25	Yes	—	1	2	No	270	No	Yes	178	No	No	1/-	1/1	No	Yes	21x25x20	**$650**
SYLVANIA	RPK712AK	T	27	Yes	—	1	2	No	330	Yes	Yes	178	No	No	1/-	1/1	No	Yes	24x27x20	**$750**
SYLVANIA	RPK723CH	T	27	Yes	S	2	4	Yes	330	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	24x26x19	**$950**
SYLVANIA	PRK591AK	C	27	Yes	S	2	2	Yes	330	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	29x45x21	**$1,100**
SYLVANIA	RPK750CH	T	31	Yes	S	10	4	Yes	330	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	26x30x21	**$1,700**
SYLVANIA	RPK810AK	C	31	Yes	S	10	4	Yes	330	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	39x36x21	**$2,000**
SYMPHONIC	CTV270S	T	27	Yes	—	3	2	Yes	400	Yes	Yes	139	Yes	No	1/1	2/2	No	No	23x27x19	**$1,000**
TATUNG	2010CPX	T	20	Yes	—	5	4	Yes	500	Yes	Yes	141	No	No	1/1	1/1	No	No	19x20x19	**$499**
TATUNG	2020CPX	T	20	Yes	—	5	4	Yes	500	Yes	Yes	141	Yes	No	1/1	1/1	No	No	19x20x19	**$499**
TATUNG	2030CPX	T	20	Yes	—	5	4	Yes	500	Yes	Yes	141	Yes	No	1/1	1/1	No	No	19x20x21	**$599**
TATUNG	2700CPX	T	27	Yes	—	6	4	Yes	500	Yes	No	133	No	No	2/2	1/1	No	No	24x27x21	**$999**
TATUNG	2710CPX	T	27	Yes	—	5	4	Yes	500	Yes	Yes	139	No	No	3/1	1/1	No	No	24x27x20	**$999**
TATUNG	2720CPX	T	27	Yes	—	5	4	Yes	560	Yes	Yes	141	Yes	No	2/1	1/1	No	No	24x27x21	**$999**
TATUNG	2730CPX	T	27	Yes	D	5	4	Yes	560	Yes	Yes	141	Yes	No	2/2	3/1	No	No	NA	**$999**
TATUNG	2775CPX	C	27	Yes	D	5	4	Yes	560	Yes	Yes	141	Yes	No	2/1	1/1	No	No	39x28x18	**$1,199**
TATUNG	3010CPX	T	30	Yes	—	5	4	Yes	500	Yes	Yes	141	No	No	1/1	1/1	No	No	28x30x22	**$1,699**
TATUNG	3020CPX	T	30	Yes	—	5	4	Yes	560	Yes	Yes	141	Yes	No	2/2	1/1	No	No	28x30x22	**$1,499**
TEKNIKA	TK2078	T	20	Yes	—	3.5	2	Yes	330	Yes	Yes	155	No	No	1/-	1/1	No	No	18x20x18	**$600**
TEKNIKA	FV-261W	T	26	Yes	—	5	2	Yes	330	Yes	No	140	No	No	3/2	3/3	No	No	20x26x24	**$699**
TEKNIKA	TK2790	T	27	Yes	—	3.5	2	Yes	330	Yes	Yes	155	Yes	No	1/-	1/1	No	No	20x26x23	**$980**
TEKNIKA	HATV35	T	35	Yes	—	5/5	2	Yes	330	Yes	No	139	No	No	2/2	2/2	No	No	30x36x23	**$2,699**
TERA	621C	T	20	Yes	—	10	2	Yes††	560	Yes	Yes	110	Yes	No	3/3	3/3	No	No	21x22x19	**$1,250**
TERA	629C	T	27	Yes	—	10	2	Yes††	560	Yes	Yes	110	Yes	No	3/3	3/3	No	No	26x28x19	**$1,650**
TERA	629A	T	27	Yes	—	25	6	Yes††	560	Yes	Yes	110	Yes	No	3/3	3/3	No	No	26x37x19	**$1,950**
TERA	633	T	31	Yes	—	35‡	6	Yes††	560	Yes	Yes	110	Yes	No	3/3	3/3	No	No	27x30x24	**NA**
TOSHIBA	CF2041J	T	20	Yes	—	3	2	No	275	No	Yes	181	No	No	1/-	1/-	No	No	19x20x19	**$450**
TOSHIBA	CF2044J	T	20	Yes	—	3	2	No	275	No	Yes	181	No	No	1/-	1/-	No	No	22x28x22	**$480**
TOSHIBA	CX2047J	T	20	Yes	—	5	2	Yes	500	Yes	Yes	181	Yes	No	1/1	1/1	No	No	23x23x22	**$550**
TOSHIBA	CF2655J	T	26	Yes	—	5	2	No	600	Yes	Yes	181	No	No	1/1	1/1	No	No	28x30x26	**$630**
TOSHIBA	CX2657J	T	26	Yes	—	5	2	Yes	600	Yes	Yes	181	Yes	No	1/1	1/1	No	No	28x30x26	**$730**
TOSHIBA	CX2767J	T	27	Yes	—	5	2	Yes	650	Yes	Yes	181	Yes	No	1/1	1/1	No	No	23x31x20	**$800**
TOSHIBA	CF2777J	C	27	Yes	—	7	4	Yes	650	Yes	Yes	181	Yes	No	2/1	2/1	No	No	31x43x23	**$950**
TOSHIBA	CX2788J	T	27	Yes	S‡‡	7	5	Yes	650	Yes	Yes	181	Yes	No	2/2	2/2	No	No	36x31x23	**$1,350**
TOSHIBA	CF3054J	T	30	Yes	—	5	4	Yes	700	Yes	Yes	181	Yes	No	2/1	2/1	No	No	28x29x22	**$1,700**

*All specifications are manufacturer's data, not APEL test measurements. *Improved Definition Television (IDTV). †Hughes Sound Retrieval System (SRS). ††Remote control includes headphone output. ‡Includes AM/FM radio, satellite speakers, subwoofer. ‡‡Carver Sonic Holography.*



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MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	STYLE (Table or Console)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMP POWER (front/rear, watts per chan.)	NO. SPEAKER ELEMENTS	SPEAKER JACKS	HORIZONTAL RESOLUTION (lines)	COMB FILTER	ON-SCREEN MENUS	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
TOSHIBA	CX3088J	C	30	Yes	S‡‡	7/10◊	3	Yes	700	Yes	Yes	181	Yes	No	2/2	2/2	No	No	47x34x27	**$2,700**
TOSHIBA	CF3254J	T	32	Yes	—	7	2	Yes	700	Yes	Yes	181	Yes	No	2/1	2/1	No	No	29x31x23	**$2,000**
TOSHIBA	CF3274J	C	32	Yes	S‡‡	10/20◊	3	Yes	700	Yes	Yes	181	Yes	No	2/2	2/2	No	No	41x34x26	**NA**
TOSHIBA	CF3276J	C	32	Yes	S‡‡	10/20◊	5	Yes	700	Yes	Yes	181	Yes	No	2/2	2/2	No	No	40x58x25	**NA**
TOSHIBA	CX3287J	C	32	Yes	S‡‡	10/20◊	9	Yes	700	Yes	Yes	181	Yes	No	2/2	2/2	No	No	40x57x25	**NA**
TOSHIBA	CX3288J	T	32	Yes	S‡‡	10/20◊	5	Yes	700	Yes	Yes	181	Yes	No	2/2	2/2	No	No	45x35x28	**NA**
VECTOR RESEARCH	VTM-26	T	26	Yes	—	2.5	2	Yes	500	Yes	Yes	142	No	No	2/2	2/2	No	No	NA	**$1,000**
YAMAHA	YM-270S	T	27	Yes	—	2.5	2	Yes	560	Yes	Yes	142	Yes	No	2/2	2/2	No	No	25x27x22	**$899**
YAMAHA	YM-300S	T	30	Yes	—	5	2	Yes	560	Yes	Yes	142	Yes	No	2/2	2/2	No	No	26x25x20	**$1,999**
ZENITH	SF2027W	T	20	Yes	—	1	2	No	270	No	Yes	178	No	No	1/1	1/1	No	No	19x21x19	**$480**
ZENITH	SF2033Y	T	20	Yes	—	1	2	No	330	Yes	Yes	178	Yes	No	2/2	2/2	No	No	19x21x19	**$520**
ZENITH	SF2035W	T	20	Yes	—	5	4	No	330	Yes	Yes	178	Yes	No	2/2	2/2	No	No	17x28x19	**$700**
ZENITH	SF2589W	T	25	Yes	—	1	2	Yes	330	Yes	Yes	178	No	No	1/1	1/1	No	No	22x25x20	**$600**
ZENITH	SF2593Y	T	25	Yes	—	1	2	Yes	330	Yes	Yes	178	Yes	No	2/2	2/2	No	No	22x25x20	**$650**
ZENITH	SF2789W	T	27	Yes	—	1	2	Yes	330	Yes	Yes	178	No	No	1/1	1/1	No	No	24x27x20	**$750**
ZENITH	SF2799Y	T	27	Yes	—	1	2	Yes	330	Yes	Yes	178	Yes	No	2/2	2/2	No	No	24x27x20	**$799**
ZENITH	SF2721H	C	27	Yes	—	5	2	Yes	330	Yes	Yes	178	Yes	Yes	2/2	2/2	Yes	Yes	40x33x20	**$950**
ZENITH	SF2795W	T	27	Yes	—	5	2	Yes	330	Yes	Yes	178	Yes	Yes	2/2	2/2	Yes	Yes	24x27x20	**$999**
ZENITH	SF2733H	C	27	Yes	—	5	4	Yes	330	Yes	Yes	178	Yes	Yes	2/2	2/2	Yes	Yes	29x41x21	**$1,259**
ZENITH	ZB2791Y	T	27	Yes	—	25	3	Yes	400	Yes	Yes	178	Yes	Yes	3/3	3/3	Yes	Yes	24x27x20	**$1,495**
ZENITH	SF3181H	C	31	Yes	—	5	4	Yes	330	Yes	Yes	178	Yes	Yes	2/2	2/2	No	No	30x31x21	**$2,095**
ZENITH	SF3191H	C	31	Yes	D	25	5	Yes	400	Yes	Yes	178	Yes	Yes	3/3	3/3	Yes	Yes	30x31x21	**$2,395**
ZENITH	ZB3195H	C	31	Yes	—	25	5	Yes	400	Yes	Yes	178	Yes	Yes	3/3	3/3	Yes	Yes	30x31x21	**$2,695**
ZENITH	SF3537H	C	35	Yes	D	5/5/25◊	5	Yes	400	Yes	Yes	178	Yes	Yes	3/3	3/3	Yes	Yes	36x42x25	**$3,795**

All specifications are manufacturer's data, not APEL test measurements. ‡‡Carver Sonic Holography. ◊Subwoofer amplification.

FRONT PROJECTION

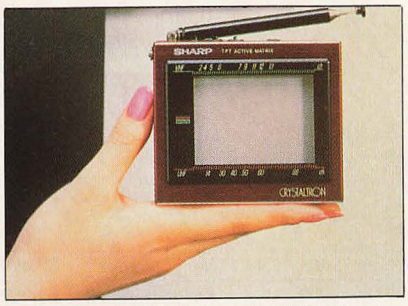
MANUFACTURER	MODEL NO.	MTS	SURROUND (Dolby or Spatial)	SCREEN SIZE (in feet)	CABLE-READY	NO. CHANNELS	NO. VIDEO INPUTS/OUTPUTS	S-VIDEO INPUT	RGB INPUT	STEREO	NO. AUDIO INPUTS/OUTPUTS	SPEAKER TERMINAL SETS	AUDIO AMP (watts per channel)	NO. SPEAKER ELEMENTS	PEAK LIGHT OUTPUT (in lumens)	SCREEN SOLD SEPARATELY	HIGH-GAIN	PROJECTOR DIMENSIONS, WEIGHT (HxWxD, to the nearest inch; pounds)	PRICE
BARCO	600S	No	—	6-20	No	—	1/1	Yes	No	Yes	1/1	1	3	2	750	Yes	No	21x24x18;90	**$6,995**
HARMAN KARDON	VPM 600	No	—	6-20	No	—	3/3	Yes	Yes	Yes	2/2	1	10	2	350	Yes	No	11x26x28;80	**$5,990**
HEATHKIT	GR-8000	Yes	S	8	Yes	178	2/2	No	Yes	Yes	2/2	1	5	2	NA	Yes	No	NA;NA	**$1,495**
INFINITY	RSVP	Yes	S	6-10	Yes	178	6/-	No	Yes	Yes	2/4	1	10	2	250	Yes	Yes	13x37x24;128	**$5,000**
JBL	6810 R	Yes	—	5-15	Yes	178	2/2	No	Yes	Yes	5/2	1	10	2	250	Yes	Yes	15x26x36;NA	**$5,295**
JBL	6810 S	Yes	—	5-15	Yes	178	2/2	Yes	Yes	Yes	5/2	1	10	2	250	Yes	Yes	15x26x36;NA	**$5,495**
JBL	6850 M	No	—	5-15	No	—	3/1	Yes	Yes	No	2/-	1	—	—	500	Yes	Yes	15x26x36;NA	**$5,995**
JBL	6850 R	Yes	—	5-15	Yes	178	2/2	Yes	Yes	Yes	5/2	1	10	2	500	Yes	Yes	15x26x36;NA	**$6,495**
PULSAR	Concept 2000	Yes	—	6	Yes	178	1/1	Yes	No	Yes	1/1	1	10	2	450	No	Yes	20x35x31;134	**$3,500**
PULSAR	VPM 2030*	No	—	4-25	No	—	-/-	No	No	No	-/-	1	10	1	650	Yes	Yes	9x26x24;55	**$4,500**
PULSAR	VPM 2040A*	No	—	4-25	No	—	1/1	No	Yes	Yes	1/1	1	10	2	650	Yes	Yes	9x26x24;55	**$5,350**
SHARP	XV-100**	No	—	6-15	No	—	2/2	Yes	Yes	No	2/2	—	—	—	250	No	No	10x10x21;31	**$5,000**
THOMSON	TVP-3000	No	—	5	No	—	1/1	No	Yes	Yes	1/1	1	3.5	2	NA	Yes	Yes	NA;NA	**NA**
VIDIKRON	TGS-100M	No	—	6-10	No	—	2/2	No	Yes	Yes	1/1	1	10	2	470	Yes	No	9x22x24;46	**$5,700**
ZENITH	PV875P†	Yes	S	5-10	Yes	178	3/1	Yes	Yes	Yes	3/1	1	5	2	NA	Yes	Yes	10x31x25;NA	**NA**

*All specifications are manufacturer's data, not APEL test measurements. *Accepts NTSC, PAL and SECAM. **LCD (liquid crystal display) projector. †Picture-in-Picture.*

REAR PROJECTION

MANUFACTURER	MODEL NO.	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMPLIFIER POWER (watts per chan.)	NO. SPEAKER ELEMENTS	SPEAKER TERMINAL SETS	VIEWING ANGLE (degrees)	PEAK BRIGHTNESS (footlamberts)	ON-SCREEN MENUS	ON-SCREEN CHANNEL/TIME	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (H:WxD, to the nearest inch)	PRICE
DIMENSIA	RVM 46700	46	Yes	S	10	4	—	130	320	330	Yes	147	Yes	No	2/2	2/3	No	No	NA	**$2,499**
GE	46GW750	46	Yes	—	5	2	—	130	450	330	Yes	147	No	No	1/-	2/2	No	No	46x41x23	**$2,999**
GOLDSTAR	PJT-4522	45	Yes	—	10	4	1	NA	NA	NA	No	139	No	No	2/1	2/1	No	No	NA	**$2,995**
HEATHKIT	GR-4500	45	Yes	—	5	4	1	160	240	NA	No	178	No	No	1/-	2/2	No	No	NA	**$1,495**
HITACHI	CT4271	42	Yes	—	5	2	—	110	330	450	No	181	Yes	No	2/-	2/-	No	No	43x38x22	**$2,400**
HITACHI	CT4275	42	Yes	S	10	4	1	110	330	450	Yes	181	Yes	No	2/1	2/1	Yes	Yes	43x38x22	**$3,000**
HITACHI	CT4580K	45	Yes	S	5	2	—	110	330	450	Yes	181	Yes	No	2/-	2/-	No	No	45x41x23	**$2,300**
HITACHI	CU4600B	46	Yes	D,S	10/5	4	1	110	540	800	Yes	181	Yes	No	4/1	4/1	No	No	48x43x27	**$2,899**
HITACHI	CT5071	50	Yes	—	10	2	1	110	240	450	Yes	181	Yes	No	2/1	2/1	No	No	47x45x26	**$2,700**
HITACHI	CT5081K	50	Yes	S	10	2	1	110	240	330	Yes	181	Yes	No	2/1	2/1	No	No	48x46x26	**$2,800**
HITACHI	CT5085K	50	Yes	S	10	2	—	110	240	450	Yes	181	Yes	No	2/-	2/-	No	No	48x46x26	**$3,300**
HITACHI	CU5000K	50	Yes	D,S	10/5	4	1	110	460	800	Yes	181	Yes	No	4/1	4/1	No	No	46x52x28	**$3,299**
HITACHI	CT5075	50	Yes	S	10	2	1	110	240	500	Yes	181	Yes	No	2/1	2/1	Yes	Yes	48x25x27	**$3,500**
HITACHI	CT5582K	55	Yes	S	10	2	1	110	240	500	Yes	181	Yes	No	2/1	2/1	Yes	Yes	52x50x28	**$3,600**
MAGNAVOX	RK8510AK	41	Yes	—	5	2	—	160	500	330	Yes	178	Yes	No	2/1	1/1	No	No	46x39x24	**$2,000**
MAGNAVOX	RK8530AK	46	Yes	—	5	2	—	160	400	330	Yes	178	Yes	No	2/1	1/1	No	No	50x44x27	**$2,295**
MAGNAVOX	RK8538AK	46	Yes	S	10	4	—	160	400	330	Yes	178	Yes	No	2/1	1/1	No	No	50x45x26	**$2,595**
MAGNAVOX	RK8540AK	46	Yes	S*	10/2	6	—	160	400	330	Yes	178	Yes	No	2/1	2/1	Yes	Yes	NA	**$3,095**
MAGNAVOX	RK8548AK	46	Yes	D*	80/20	8	—	160	400	330	Yes	178	Yes	No	2/1	2/1	Yes	Yes	NA	**$3,695**
MAGNAVOX	RK8550AK	52	Yes	—	5	2	—	160	350	330	Yes	178	Yes	No	2/1	2/1	Yes	Yes	51x48x29	**$2,595**
MAGNAVOX	RK8558AK	52	Yes	S	10	4	—	160	350	330	Yes	178	Yes	No	2/1	2/1	Yes	Yes	51x48x29	**$2,795**
MAGNAVOX	RK8560AK	52	Yes	S*	10/2	6	—	160	400	330	Yes	178	Yes	No	2/1	2/1	Yes	Yes	NA	**$3,395**
MAGNAVOX	RK8568AK	52	Yes	D*	80/20	8	—	160	400	330	Yes	178	Yes	No	2/1	2/1	Yes	Yes	NA	**$3,995**
MITSUBISHI	VS-4001R	40	Yes	—	10	4	1	120	460	600	Yes	181	Yes	No	2/1	2/1	No	No	48x39x27	**NA**
MITSUBISHI	VS-414RS	40	Yes	—	10	2	1	120	330	NA	Yes	181	Yes	No	2/1	2/1	No	No	48x38x27	**$2,599**
MITSUBISHI	VS-4501R	45	Yes	—	10	4	1	120	480	700	Yes	181	Yes	No	2/1	2/1	No	No	51x42x29	**NA**
MITSUBISHI	VS-4502S	45	Yes	—	10	4	1	120	480	700	Yes	181	Yes	No	2/1	2/1	No	No	48x39x29	**NA**
MITSUBISHI	VS-467RS	45	Yes	—	10	2	1	120	260	NA	Yes	181	Yes	No	2/1	2/1	No	No	48x39x29	**$2,999**
MITSUBISHI	VS-468RS	45	Yes	—	10	2	1	120	260	NA	Yes	181	Yes	No	2/1	2/1	No	No	52x46x32	**$3,399**
MITSUBISHI	VS-5001R	50	Yes	—	10	4	1	120	390	700	Yes	181	Yes	No	2/1	2/1	No	No	53x46x32	**NA**
MITSUBISHI	VS-5020R	50	Yes	—	20	6	1	120	420	700	Yes	181	Yes	No	2/1	2/1	No	No	53x47x34	**NA**
MITSUBISHI	VS-585RS	50	Yes	—	20	4	1	120	230	NA	Yes	181	Yes	No	2/1	2/1	No	No	52x52x33	**$3,999**
MITSUBISHI	VS-6020R	60	Yes	—	20	6	1	120	390	700	Yes	181	Yes	No	2/1	2/1	No	No	59x64x38	**NA**
MITSUBISHI	VS-685RS	60	Yes	—	20	4	1	120	160	NA	Yes	181	Yes	No	2/1	2/1	No	No	60x60x37	**$4,499**
MITSUBISHI	VS-7002R	70	Yes	—	20	6	1	120	240	700	Yes	181	Yes	No	2/1	2/1	No	No	65x59x39	**$6,399**
NAD	PMR 45	45	Yes	D	10	2	1	120	350	NA	Yes	139	Yes	No	4/2	4/2	No	No	50x42x26	**$3,995**
NEC	DT-4361S	43	Yes	—	10	4	1	120	350	500	No	142	Yes	No	3/2	3/2	Yes	Yes	51x40x29	**$3,000**
NEC	DT-4362S	43	Yes	—	10	4	1	120	450	500	No	142	Yes	No	3/2	3/2	Yes	Yes	49x40x29	**$3,000**
NEC	DT-4862S	48	Yes	D	15/15	4	1	120	450	500	No	142	Yes	No	3/2	3/2	Yes	Yes	51x44x30	**$3,700**
NEC	DT-5260S	52	Yes	—	10	4	1	120	300	500	No	142	Yes	No	2/2	3/2	Yes	Yes	54x47x35	**$3,900**
NEC	DT-5271S	52	Yes	D	15/15	4	2	120	300	500	No	142	Yes	No	2/2	3/2	Yes	Yes	55x53x37	**$4,400**
NEC	ID-5282S**	52	Yes	D	15/15	4	2	120	300	525	No	142	Yes	No	2/2	3/2	Yes	Yes	54x50x35	**$6,499**
PANASONIC	PTL-4074S	40	Yes	—	5	2	—	120	300	400	No	155	Yes	No	1/1	1/2	No	No	46x36x22	**$1,999**
PANASONIC	PTL-4578S	45	Yes	—	10	4	—	120	250	400	No	155	Yes	No	3/1	3/2	No	No	51x40x27	**$2,199**
PANASONIC	PTK-4587S	45	Yes	S	10	4	—	120	250	500	Yes	155	Yes	No	2/1	2/2	No	No	55x40x29	**$2,699**
PANASONIC	PTL-5187S	51	Yes	S	10	4	—	120	250	500	Yes	155	Yes	No	2/1	2/2	No	No	61x45x30	**$3,099**
PHILIPS	41KP10SA	41	Yes	S	10	4	1	160	700	500	Yes	178	No	No	2/1	2/1	Yes	Yes	47x46x27	**$2,499**
PHILIPS	41JP21SA	41	Yes	S	10	4	1	160	700	500	Yes	178	Yes	No	2/1	2/1	Yes	Yes	46x45x24	**$2,999**
PHILIPS	46KP30SA	46	Yes	S	10	4	1	160	550	500	Yes	178	Yes	No	2/1	2/1	Yes	Yes	51x50x29	**$2,699**
PHILIPS	46JP45SA	46	Yes	S	10	4	1	160	550	500	Yes	178	Yes	No	2/1	2/1	Yes	Yes	51x49x27	**$3,599**
PHILIPS	52KP55SB	52	Yes	S	10	4	1	160	400	500	Yes	178	Yes	No	2/1	2/1	Yes	Yes	54x56x29	**$3,299**

*All specifications are manufacturer's data, not APEL test measurements. *Sound by JBL. **Improved Definition Television (IDTV).*



Sharp's 3ML100 three-inch LCD set.

Vidikron's TGS-100M TV projector.

Proton's VT-290 27-inch TV.

REAR PROJECTION

MANUFACTURER	MODEL NO.	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMPLIFIER POWER (wpc)	NO. SPEAKER ELEMENTS	SPEAKER TERMINAL SETS	VIEWING ANGLE (degrees)	PEAK BRIGHTNESS (footlamberts)	ON-SCREEN MENUS	ON-SCREEN CHANNEL/TIME	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
PHILIPS	52JP55SB	52	Yes	S	10	4	1	160	400	500	Yes	178	Yes	No	2/1	2/1	Yes	Yes	53x54x29	**$3,999**
PIONEER	SD-P403	40	Yes	—	10	2	2	140	460	650	No	139	Yes	No	4/3	4/3	No	No	46x40x24	**$2,800**
PIONEER	SD-P453-S	45	Yes	D	10	2	2	140	370	670	Yes	139	Yes	No	4/3	4/3	No	No	50x42x26	**$3,300**
PIONEER	SD-P453-P	45	Yes	—	10	2	2	140	370	670	Yes	139	Yes	No	4/3	4/3	No	Yes	50x42x26	**$3,500**
PIONEER	SD-P503-S	50	Yes	D	10	2	2	140	320	720	Yes	139	Yes	No	4/3	4/3	No	No	53x46x27	**$3,750**
PIONEER	SD-P503-P	50	Yes	—	10	2	2	140	320	720	Yes	139	Yes	No	4/3	4/3	No	Yes	53x46x27	**$3,950**
PIONEER	Pro-72	45	Yes	D	10	2	2	140	370	670	Yes	139	Yes	No	4/3	4/3	No	Yes	50x42x24	**$4,200**
PIONEER	Pro-92	50	Yes	D	10	2	2	140	320	720	Yes	139	Yes	No	4/3	4/3	No	Yes	53x46x27	**$4,500**
PRISM	PTL-4596S	45	Yes	D	10	4	—	120	300	500	Yes	155	Yes	No	2/1	2/2	No	No	52x46x26	**$3,099**
PRISM	PTL-4590S	45	Yes	D	10	4	—	120	300	500	Yes	155	Yes	No	2/1	2/2	No	No	54x43x29	**$3,599**
PRISM	PTL-5196S	51	Yes	D	10	4	—	120	250	500	Yes	155	Yes	No	2/1	2/2	No	No	61x48x30	**$3,599**
PRISM	PTL-5190S	51	Yes	D	10	4	—	120	250	500	Yes	155	Yes	No	2/1	2/2	No	No	66x53x31	**$3,999**
PRISM	PTL-5199S**	51	Yes	D	10	4	—	120	250	525	Yes	155	Yes	No	2/1	2/2	Yes	No	NA	**NA**
QUASAR	SR5100DK	51	Yes	S	10	4	—	120	250	500	Yes	155	Yes	No	2/1	2/2	No	No	61x45x30	**$3,450**
RCA	P42000T	42	Yes	—	5	2	—	130	375	330	Yes	147	No	No	1/-	1/1	No	No	44x38x21	**$2,299**
RCA	P46000T	46	Yes	—	5	2	—	130	320	330	Yes	147	Yes	No	2/2	2/3	No	No	46x41x23	**$2,399**
RCA	P50595T	50	Yes	—	10	4	—	130	265	330	Yes	150	Yes	No	2/2	2/3	Yes	Yes	47x45x26	**$3,199**
RCA	P50599T	50	Yes	—	10	4	—	130	265	330	Yes	150	Yes	No	2/2	2/3	Yes	Yes	47x45x26	**$3,199**
RCA	P52000P	52	Yes	S	10	4	—	130	265	330	Yes	147	No	No	2/2	3/3	No	No	52x47x29	**$2,999**
SONY	KPR-41DS2	41	Yes	S	10	4	—	160	300	500	No	181	Yes	No	3/2	3/2	No	No	46x35x27	**$3,100**
SONY	KPR-46CX10	46	Yes	S	22	4	—	160	400	600	No	181	Yes	No	3/2	3/2	Yes	Yes	52x46x29	**$4,100**
SONY	KPR-46CX50	46	Yes	S	22	4	—	160	400	600	No	181	Yes	No	3/2	3/2	Yes	Yes	52x46x29	**$4,200**
SONY	KPR-46DX10	46	Yes	S	22	4	—	160	400	600	No	181	Yes	No	3/2	3/2	Yes	Yes	54x53x32	**$4,600**
SYLVANIA	RSK410AK	41	Yes	—	5	2	—	160	500	500	Yes	178	Yes	No	2/1	1/1	No	No	46x39x24	**$1,995**
SYLVANIA	RSK440AK	46	Yes	S	10	4	—	160	400	500	Yes	178	Yes	No	2/1	2/1	No	Yes	50x45x26	**$2,500**
SYLVANIA	RSK450AK	52	Yes	S	10	4	—	160	350	500	Yes	178	Yes	No	2/1	2/1	No	Yes	51x48x29	**$2,800**
TOSHIBA	TP4688J	46	Yes	S†	12	2	1	120	300	700	Yes	181	Yes	No	1/1	1/1	No	Yes	51x43x28	**$3,400**
TOSHIBA	TP5288J	52	Yes	S†	12	2	1	120	300	760	Yes	181	Yes	No	2/2	2/2	Yes	Yes	54x47x31	**$3,800**
ZENITH	PV4651H	46	Yes	S	5	4	1	160	520	330	Yes	178	Yes	Yes	3/1	3/1	No	No	51x42x27	**$2,295**
ZENITH	PV4671H	46	Yes	D	10	4	1	160	520	400	Yes	178	Yes	Yes	3/1	3/1	Yes	Yes	51x42x28	**$3,295**
ZENITH	ZB4675T	46	Yes	S††	10	5	1	160	520	400	Yes	178	Yes	Yes	4/4	4/4	Yes	Yes	51x40x27	**$3,295**
ZENITH	PV4677T	46	Yes	D	20	5	1	160	520	400	Yes	178	Yes	Yes	3/1	3/1	Yes	Yes	48x47x27	**$3,695**
ZENITH	PV5277H	52	Yes	D	10	4	1	160	350	400	Yes	178	Yes	Yes	3/1	3/1	Yes	Yes	57x45x29	**$3,695**

*All specifications are manufacturer's data, not APEL test measurements. **Improved Definition Television (IDTV). †Carver Sonic Holography. ††Sound by Bose.*

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TITLE	NUMBER
Die Hard	20795
Big Business	21233
Genesis Videos, Vol. I	20981
Bull Durham	20823
Debbie Gibson "Live"	20473
Colors	20411
Moonstruck	12051
Red Heat	20761
The Compleat Beatles	10351
Moon Over Parador	20094
Bon-Jovi: Breakout	10357
Casablanca	21822
Fleetwood Mac: Tango	20809
Wall Street	11984
Vietnam War Story	20978
Poltergeist III	20983
Super Callanetics	11408
Iron Eagle II	20984
Prince: Sign 'O' The Times	11827
Touring Hawaii	20457
Back To The Future	11329
Tina Turner: Break Every Rule	11671
Modern Times (Chaplin)	10106
White Heat (Cagney)	21814
RoboCop	11642
Teenage Mutant Ninja Turtles: Epic	20199
Aliens	11160
Opera Favorites By Puccini	20758
Holiday Inn	11351
Simon And Garfunkel "Live"	10070
The Unbearable Lightness Of Being	20979

TITLE	NUMBER
A Nightmare On Elm St. 4	20780
Gorillas In The Mist	20496
Carly Simon "Live"	20003
Rambo III	20054
Punchline	20988
The Maltese Falcon	21131
Raquel Welch: Lose 10 lbs.	21320
Roy Orbison And Friends	11898
*batteries not included	11998
Yankee Doodle Dandy	21636
The Last Emperor	12036
Willow ™	20247
Bob Schneider's Rainbow Kids	21492
Disney's Duck Tales: High-Flying Hero	11955
Good Morning, Vietnam	12014
Donna Mills: The Eyes Have It	20560
Mötley Crüe: Uncensored	11026
The Day The Earth Stood Still	11169
Kidsongs: Day At The Circus	11901
Outer Limits: Zanti Misfits	20590
The Princess Bride	11747
A Night At The Opera (Marx Bros.)	20753
Phil Collins "Live" (1983)	12017
The Man Who Fell To Earth (Bowie)	21391
The Thin Man	20948
The Great Outdoors	20798
Adventures Of Sherlock Holmes	11832
Mel Brooks' Spaceballs	20586
Not Of This Earth (1988)	20577
Elton John In Australia	11361
Howling IV	20574

TITLE	NUMBER
Three Men And A Baby	20065
Midnight Run	20987
Madonna: Ciao Italia	12037
Singin' In The Rain	21609
John Lennon And Plastic Ono Band	20886
Betrayed	21274
Throw Momma From The Train	11897
Milagro Beanfield War	12075
Pink Floyd: The Wall	20420
Predator	11604
An American Tail	11324
Shoot To Kill	11921
The Sound Of Music	11163
Robert Plant: Mumbo Jumbo	12046
Abbott and Costello Meet Frankenstein	11377
Prince's Trust All-Star Rock Gala (1987)	20250
Disney's Here's Mickey!	11297
Charlie Chan At The Opera	21287
Biloxi Blues	20060
Rear Window	11326
Elvis '56	11593
Jimi Hendrix At Monterey	20214
Circus 123's	20419
Off-Limits	20321
Mutiny On The Bounty (1935)	20906
Bright Lights, Big City	20258
Braddock: Missing In Action 3	12069
Can-Can (Sinatra)	12089
Voyage To The Bottom Of The Sea	20695

TITLE	NUMBER
Married To The Mob	21234
Child's Play	20506
Broadcast News	12074
Doors "Live" In Europe	20475
Son Of Frankenstein	20309
The Last Waltz	21392
The Thin Blue Line	20980
Talking Heads: Storytelling Giant	11900
Eight Men Out	20295
Baby Boom	11828
Hail! Hail! Rock 'N' Roll	11808
No Way Out	11683
The Manchurian Candidate	20215
Boxing's Best: Muhammad Ali	21345
Monkey Shines	20572
Kid Galahad (Elvis)	21374
The Living Daylights	11748
Meet The California Raisins	20302
An American In Paris	20935
Heidi (Shirley Temple)	11711
Duran Duran: Arena	20584
George Carlin "Live"	20936
Cousin, Cousine (subtitled)	12057
Disney's Mousercise	20115
Chet Atkins And Friends	20487
P.G.A. Tour: Course Strategy	20208

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CITY _____ STATE _____ ZIP _____

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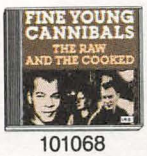

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R.E.M.: Green • Pop Song '89, Orange Crush etc. Warner Bros. **100715**

Mike & The Mechanics: The Living Years • Title song, others. Atlantic **100710**

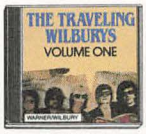
Roy Orbison: Mystery Girl • You Got It, Windsurfer, The Only One. Virgin **100842**

Def Leppard: Hysteria Rocket, Women, Animal, Love Bites, etc. Mercury **100927**

Cocktail: Original Soundtrack • Bobby McFerrin, etc. Elektra **100459**

Pops In Space • The Boston Pops/Williams. Superman, others. Philips **105392**

Madonna: Like A Prayer 101029



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100789

101006

Bobby Brown: Don't Be Cruel • My Prerogative, etc. MCA **100621**

New Age Bach—The Goldberg Variations Spiegelman, synthesizer. East-West **100488**

Alabama: Southern Star Song Of The South, She Can, more. RCA **100914**

Cowboy Junkies: The Trinity Session • Sweet Jane, etc. RCA **101043**

Bette Midler: Beaches/ Original Soundtrack I Know You By Heart, more. Atlantic **100793**

Tesla: The Great Radio Controversy • Hang Tough. Geffen **100839**

The Cult: Sonic Temple Fire Woman. Sire **101015**

INXS: Kick • Need You Tonight, Devil Inside, New Sensation, Wild Life many more. Atlantic **153606**

Vangelis: Direct • The Motion Of The Stars, more. Arista **100470**

Barbara Cook: The Disney Album • When You Wish Upon A Star, etc. MCA **100854**

Classic Marches, • St. Louis Sym./Slatkin, Wedding March, more. RCA **100996**

Randy Travis: Old 8X10 Honky Tonk Moon, Deeper Than The Holler, etc. Warner Bros. **100008**

Kenny G.: Silhouette Tradewinds, Pastel, Let Go, I'll Be Alright. Arista **100603**

Dion: Yo Frankie Arista **100825**

Milli Vanilli: Girl You Know It's True • Title song, etc. Arista **101048**

Phoebe Snow: Something Real • Mr. Wondering, others. Elektra **101101**

Replacements: Don't Tell A Soul • I'll Be You, many more. Sire **101024**

Tone-Lòc: Lòc-Ed After Dark • Wild Thing, more. Delicious Vinyl/Island **101033**

Tchaikovsky, 1812 Overture; more. • Chicago Sym./Solti. London **125179**

Steve Winwood: Roll With It • Holding On, others. Virgin **154633**

The Original Recordings Of Charlie Parker. • Verve **101044**

Jody Watley: Larger Than Life • Real Love, Friends, many more. MCA **101104**

Beethoven, Sym. No 7, more. • Royal Phil./Previn, RCA **153621**

Crosby, Stills, Nash & Young: American Dream Atlantic **100714**

100827

115436

100516

Winger • Madalaine, Purple Haze, Seventeen, more. Atlantic **100830**

1969/Original Motion Picture Soundtrack Original '60s hits! Polydor **100724**

Van Halen: OU812 • When It's Love, more. Warner Bros. **150913**

Andrés Segovia Plays Rodrigo, Ponce and Torroba. • Guitar Classics. MCA **163579**

Metallica: And Justice For All • One, many more. Elektra **200478**

Dirty Dancing/Original Soundtrack • Hungry Eyes, more. RCA **182522**

Richard Marx: Repeat Offender • Satisfied, Angelia. EMI **101118**

Karyn White • The Way You Love Me, etc. Warner Bros. **100832**

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20 Years Of Jethro Tull	200817
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Decade: The Best Of Steely Dan	154135
Elvis Presley: 18 #1 Hits	172190
Kiss: Smashes, Thrashes & Hits	100736
Eric Clapton: Time Pieces	123385
The Beach Boys: Endless Summer	223559
The Judds: Greatest Hits	144578
The Best Of Dire Straits: Money For Nothing	100713
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Supertramp Classics (14 Hits)	104891
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☐ MRS.
☐ MISS First Name Initial Last Name (PLEASE PRINT)

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CD628A

COMPACT disc DIGITAL AUDIO

BUYING TACTICS

• Keep your eye on the lag. If you're looking into IDTV, be sure to watch some action sequences. Still and slow-moving images almost always look great on these sets, but some viewers may detect a slight digital image lag in fast-moving scenes.

• Take a good long look. The differences between similar high-end sets are usually subtle. It can take hours of comparative viewing to decide which one will be most appealing over a long period of time.

• Even the odds. In stores, customers tend to monkey around with the picture controls to suit *their* tastes, which makes fair comparisons impossible. Set all of the controls to their midpoint, and let the race begin.

• Develop a testing agenda. Familiarize yourself with the various characteristics of a good TV picture. Brightness, the most eye-catching image factor, can actually be misleading. Over the long haul, parameters such as low video noise (the absence of visible graininess or snow), contrast (the relative purity of, and range between, blacks and whites) and convergence (image uniformity, from the screen's center to the edges) will matter more to the average viewer.

• What's your favorite color? Different manufacturers opt for various relative color temperatures, which means that some sets have more of a hot, reddish tint—while others lean toward the cool, bluish side.

• No job's too small. A mini TV, whether you plan to use it on the road or as a camcorder monitor, requires careful evaluation. With color LCD screens, always check to see that all the pixels are working properly. □

MINI TVs

MANUFACTURER	MODEL NO.	DISPLAY*	SCREEN SIZE (in inches)	AUDIO/VIDEO INPUT	NO. CHANNELS	BATTERIES (quantity, size)	RECHARGEABLE PACK	AC ADAPTER	CAR CORD	RADIO	HEADPHONE JACK	DIMENSIONS, WEIGHT (HxWxD, to nearest inch; ounces)	PRICE
CASIO	TV400	LCD	2.0	No	68	4AA	No	Yes	Opt.	No	Yes	5x3x1;12	**$230**
CASIO	TV500	LCD	2.0	No	68	4AA	No	Yes	Opt.	No	Yes	3x4x2;12	**$249**
CASIO	TV1400	LCD	2.7	Yes	68	4AA	No	Yes	Opt.	No	Yes	1x4x6;12	**$300**
CASIO	TV6500	LCD	2.7	Yes	68	4AA	No	Yes	Opt.	No	Yes	4x4x2;16	**$300**
CASIO	TV8500	LCD	4.0	Yes	68	6AA	No	Yes	Opt.	No	Yes	4x4x2;18	**$450**
CITIZEN	TC-53-OA	LCD	2.5	No	68	4AA	No	Yes	Opt.	No	Yes	NA;NA	**$299**
CITIZEN	T-126	LCD	2.6	Yes	68	4AA	No	Yes	Opt.	No	Yes	NA;NA	**$369**
CITIZEN	P-226	LCD	2.6	Yes	68	4AA	No	Yes	Opt.	No	Yes	NA;NA	**NA**
CITIZEN	SD-M329†	LCD	2.8	Yes	68	4AA	Yes	Yes	Opt.	No	Yes	NA;NA	**NA**
EMERSON	PC6	CRT	5.5	No	82	NA	Yes	Yes	No	Yes	Yes	NA;NA	**$300**
GOLDSTAR	CVT-9100M	CRT	5.0	No	—	—	No	Yes	No	No	No	NA;NA	**$549**
HITACHI	CK280	CRT	5.0	No	68	—	No	Yes	Opt.	No	Yes	NA;NA	**$360**
HITACHI	CK290	CRT	5.0	No	68	—	No	Yes	Opt.	No	Yes	NA;NA	**$370**
JC PENNEY	0303	CRT	5.5	No	82	—	No	Yes	No	Yes	No	NA;NA	**$250**
KTV	KCT5003	CRT	5.0	Yes	82	—	Yes	Yes	No	No	Yes	NA;NA	**$250**
MAGNAVOX	CJ3922CH	CRT	5.0	No	68	10D	No	Yes	No	Yes	No	6x7x10;99	**$259**
MAGNAVOX	CG3921CH	CRT	5.5	Yes	68	10D	Yes	Yes	No	Yes	Yes	NA	**$279**
MAGNAVOX	CJ1000BK	LCD	3.0	Yes	68	5AA	No	Yes	Opt.	No	Yes	6x3x1;11	**$379**
MAGNAVOX	CK1050CH	LCD	3.0	Yes	68	6AA	Opt.	Yes	Opt.	Yes	Yes	2x7x4;NA	**NA**
QUASAR	UP1348E	LCD	3.0	Yes	68	6AA	Yes	Yes	Yes	Yes	Yes	4x4x2;11	**$699**
RCA	CSM055	CRT	5.5	No	68	—	No	Yes	No	No	Yes	6x10x13;NA	**$239**
RCA	EO5150FG	CRT	5.5	No	68	—	No	Yes	No	Yes	Yes	6x10x13;NA	**NA**
REALISTIC	22	LCD	2.0	No	68	4AA	No	Yes	Opt.	No	Yes	NA;NA	**$200**
REALISTIC	16-108	CRT	5.0	Yes	68	9D	No	Yes	Yes	No	Yes	5x7x11;NA	**$320**
SEARS	40052C	CRT	5.0	Yes	82	NA	No	Yes	No	Yes	No	NA;NA	**$230**
SHARP	3ML100**	LCD	3.0	Yes	68	5AA	No	Yes	Opt.	No	Yes	3x4x2;11	**$600**
SONY	KVX-370	BI	3.7	Yes	68	—	Yes	Yes	Opt.	No	Yes	5x5x5;46	**$500**
SONY	FDL-320	LCD	2.7	Yes	68	4AA	No	Yes	Opt.	No	Yes	6x3x1;14	**$550**
SONY	FDL-330S†	LCD	2.7	Yes	68	4AA	No	Yes	Opt.	No	Yes	3x3x3;12	**$650**
TOSHIBA	LCD-048	LCD	4.0	Yes	122	4AA	No	Yes	Opt.	No	Yes	NA;NA	**NA**
TOTE VISION	HY-5000	CRT	5.0	Yes	82	NA	No	Yes	Opt.	No	Yes	NA;NA	**NA**

*All specifications are manufacturer's data, not APEL test measurements. *Liquid Crystal Display, Cathode-Ray Tube, Beam Indexing. **Available in three colors. †Modular design.*

Unfortunately, Too Many People Look For A Compact Camcorder With Their Eyes Closed. And Their Wallets Opened.

When it comes to choosing a compact camcorder, too many people close their eyes to the facts. They think all compact camcorders were designed to be completely compatible with their home VHS recorder. But that's just not true.

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CAMCORDERS

BY GLENN KENNY

PANASONIC PV-535

It's the same old story. This year, camcorder buyers have to contend with a new format, new features, new sizes and new configurations. Not to mention new prices—some higher than before (no kidding) and some (surprise!) lower than ever.

The confusion felt by the first-time camcorder shopper doesn't quite compare to that of the first-time parachutist, but it comes close. Which format is best? How many features do I need? Do I need more pixels? Lower lux? Higher shutter speeds? A vacation? If you find yourself in this quandary, don't worry. Every one of these questions has an answer, and an informed investigation of the evidence is sure to bring you the solutions.

Before sifting through the information on the following pages, separate the personal elements of these questions from the product-oriented queries. Even the simplest camcorder will handle basic recording fairly well; and *what* you tape is infinitely more important than what you tape it *with*.

Try to project the different ways you'll use your camcorder. At the ballpark? During subdued indoor gatherings? On overseas adventures? Various features were designed to meet the needs of these kinds of situations, so you can eliminate options if you're confident that you'll never use them. On the other hand, if your budget permits, it's nice to have a few advanced features—such as higher resolution and editing capabilities—to help widen your creative horizons.

MOVIE-MAKING MOVES BEYOND THE BASICS

WHAT'S NEW

The Hi8 Format—S-VHS did it for VHS. Extended-definition Beta did it for Super Beta. And now Hi8 has done it for the 8mm format. By recording the black-and-white portion of the signal at a higher bandwidth than conventional formats use, Hi8 yields a picture with 400 lines of horizontal resolution. That's a substantial and dramatic improvement over conventional 8mm. As you might expect, it also costs big bucks; the first generation of Hi8 camcorders are almost all over $2,000. Like ED Beta and S-VHS, the Hi8 format requires a different tape formulation and again, this tape is more expensive than conventional 8mm cassettes. And the similarities don't end there; Hi8 also utilizes the S-video output featured on those other systems, allowing for

a small extra boost in picture quality when plugged into a TV monitor with an S-video input. (For a thorough comparison of the different camcorder formats, see "Through the Viewfinder," May '89 *VR*.)

Compact VHS (VHS-C) Strikes Back—VHS manufacturers know a threat when they see one, and they're addressing the challenge from 8mm with Hi-Fi sound, longer recording times and lower prices. Consider JVC's GR-S707U: This all-inclusive model introduces VHS Hi-Fi sound to the compact S-VHS (S-VHS-C) format. Also, look for the new VHS-C tapes that extend the tiny cassettes' usual 20-minute record time to 30 (or 90, for those who tape in the EP mode). But the VHS-C camp's counteroffensive doesn't stop there. In a rare instance of a manufacturer putting its money where its mouth is, Panasonic is cutting the prices on its VHS-C camcorders, offering its simplest—but still respectable—model, the PV-120, at the almost unheard-of list price of $799. Whether other manufacturers will quickly follow is open to question, but Panasonic's move suggests that VHS-C may soon become too good a bargain to pass up.

Professional Special Effects—If Panasonic's PV-535 is any indication of the coming wave of camcorder F/X, we expect to see hundreds of movies of people fleeing from giant lizards in our next Great *Video Review* Shootoff home movie contest. Both the PV-535 and PV-530, which include a chroma key function and an additional minicamera, can simulate video dissolves and mix two different source images, placing video from a second source into any quadrant of the picture. But where does the lizard come in? Simple. To create the reptile effect, just set up a blue screen in one corner of the room and aim the camcorder at it. Then take the tiny attachable camera that comes with the model and train it on your pet iguana. Put your subject in front of the blue screen and have him or her run in place. Press the chroma key effect and *voila*—a big iguana appears where the blue screen once was and it's *The Giant Gila Monster* all over again.

Much Smaller Models—A new 8mm tape transport mechanism developed by Sony has reduced the size of its latest Handycam to the point where it really is a take-anywhere item. The mechanism is called FL (for flat loading).

Better Ergonomics—More models than ever now feature direct video/audio jacks—with an RF (radio frequency) adapter supplied—making hookup to a monitor/receiver a breeze. Also noteworthy is the increasing number of camcorders with two record/pause triggers, including JVC's high-end models. Canon's FlexiGrip viewfinder (available on most of its new models), swivels 180° for easy shooting in difficult situations. Quasar and Panasonic have even introduced switch-hitter models that both right-handers and southpaws can easily operate.

Built-in Lamps—Regular *VR* readers have heard it time and again: You get much better pictures with an add-on video light. Several manufacturers have introduced models with a soft, 10-watt enhancement light to help decrease the video noise (or graininess) endemic to low-light shooting.

Digital Superimposers—They don't take up much room on the camcorder body—just a button or two—but digital superimposers are fast becoming the titling option of choice for aesthetes turned off by the clumsy lettering offered by typical character generators. Superimposers can memorize a hand-drawn graphic or preprinted title card and then silhouette it on top of your video picture (in your choice of colors). The news here is that several models include multipage memory banks where users can store two or more titles in the machine's memory.

PRICE SPREAD

Low ($750-$1,200)—Power zoom, auto focus, auto white balance—all are standard in this range. But in terms of frills, the most you can expect is the venerable high-speed shutter, which gives you blur-free slow-mo or freeze-frame viewing of outdoor action scenes.

Mid ($1,200 to $1,800)—Shop around and you can find some real value in this price range; RCA's $1,499 CC-310, for example, includes audio/video dubbing, animation shooting and a flying erase head for clean edits. At these prices, expect features such as a flying erase head or digital superimposer, but not necessarily both. Panasonic's new pricing policy has put a couple of its S-VHS-C models—the PV-S140 ($1,299) and the PV-S160 ($1,499) in this range as well.

High ($1,800 and up)—The works. Included in this range are any of the high-resolution formats (although we grant you that "and up" doesn't suggest the enormity of the $7,700 price tag on Sony's EDC-55 ED Beta camcorder), plus a flying erase head, longer zoom, digital effects and more.

BUYING TACTICS

- Go to the videotape. Stores usually display camcorders without tapes inside. Many consumers' selections are made based on the image quality of a live feed, rather than a recorded shot. Since a camcorder is primarily used as a recording device, the image quality of the actual tapes it makes is much more important than its live monitoring capability.
- What do I need this for? Before buying, ask yourself just what you want the camcorder for. If you merely want to chronicle family events or shoot baby footage, you'll probably want to eschew camcorders with a lot of special effects or editing features. If you'd like to do some fancier stuff eventually but are intimidated initially, go for the feature-laden camcorder anyway—you'll grow into it.
- Get a grip. It's not always easy to do (some stores won't let you), but try and handle the model you want before buying. A weight may look low on paper, but once you lug a camcorder around for a while you discover how much it really weighs. Handling and balance are subjective matters; you're making a big investment; so be sure you're comfortable with the camcorder before you plunk down the cash. □

8mm: Sony's tiny CCD-TR5.

S-VHS: Hitachi's VMS-7200.

S-VHS-C: Toshiba's SK-S80.

CAMCORDERS

MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (in lux)	APERTURE	POWER ZOOM	ZOOM RATIO	HIGH SHUTTER SPEEDS	IMAGE SENSOR (no. pixels, in thousands)	FLYING ERASE HEAD	VIEWFINDER (in inches)	CONTINUOUS WHITE BALANCE	AUTOMATIC IRIS	DIGITAL SUPERIMPOSER (pages)	CHARACTER GENERATOR	TIME-LAPSE RECORDING	HI-FI	BUILT-IN SPEAKER	MAX. RECORD LENGTH	WEIGHT (in pounds, with battery)	PRICE
CANON	E80	8mm	7	*f*1.4	Yes	6:1	2	270	Yes	7/10	Yes*	Yes	—	No	No	Yes	No	120	2.7	**NA**
CANON	E440	8mm	7	*f*1.4	Yes	8:1	3	360	Yes	7/10	Yes*	Yes*	—	No	No	Yes	No	120	3.1	**$1,899**
CANON	E708	8mm	7	*f*1.4	Yes	8:1	2	270	Yes	7/10	Yes*	Yes*	—	No	No	Yes	No	120	3.5	**$1,950**
CANON	E808	8mm	7	*f*1.4	Yes	8:1	2	270	Yes	7/10	Yes*	Yes*	—	No	No	Yes	No	120	2.7	**NA**
CANON	H460	Hi8	7	*f*1.4	Yes	8:1	3	360	Yes	7/10	Yes*	Yes*	1	No	No	Yes	No	120	3.1	**$2,199**
CANON	A1	Hi8	7	*f*1.4	Yes	10:1	3	360	Yes	1/2	Yes*	Yes*	2	No	No	Yes**	No	120	3.3	**NA**
CHINON	C8-SC80	8mm	7	*f*1.2	Yes	6:1	2	360	Yes	2/3	Yes*	Yes	—	Yes	No	Yes	No	120	2.6	**$1,895**
CHINON	CV-T63	VHS	3	*f*1.4	Yes	6:1	2	250	Yes	2/3	Yes*	Yes	—	No	Yes	No	No	160	4.2	**$1,695**
CHINON	CV-T73	VHS	3	*f*1.2	Yes†	8:1	3	250	Yes	2/3	Yes*	Yes	—	No	Yes	No	No	160	5.3	**$2,000**
CHINON	CV-T65	VHS	7	*f*1.4	Yes	6:1	2	250	Yes	1††	Yes*	Yes	—	Yes	Yes	No	Yes	160	5.4	**$2,000**
CHINON	CV-T80◊	VHS	15	*f*1.6	Yes†	10:1	3	330	Yes	2/3	Yes*	Yes	—	No	Yes	No	No	160	7.3	**$2,500**
EMERSON	VCAM18	VHS-C	10	*f*1.4	Yes	6:1	—	250	No	2/3	Yes*	Yes	—	No	No	Yes	No	60	2.5	**$1,199**
FISHER	FVC-701S	8mm	7	*f*1.6	Yes	6:1	2	270	Yes	1/2	Yes	Yes	—	No	No	Yes	No	120	2.8	**$1,100**
FISHER	FVC-901	8mm	5	*f*1.6	Yes	6:1	5	420	Yes	2/3	Yes*	Yes	5	No	No	No	No	120	2.8	**$1,400**
GE	CG-9906	VHS	3	*f*1.4	Yes	6:1	2	250	No	2/3	Yes	Yes	—	No	No	No	No	160	4.2	**$1,149**
GE	CG-9908	VHS	3	*f*1.4	Yes	8:1	2	250	No	2/3	Yes	Yes	—	No	No	No	No	160	4.2	**$1,349**
GE	CG-9910	VHS	3	*f*1.4	Yes	8:1	2	250	Yes	2/3	Yes	Yes	—	No	No	No	No	160	4.2	**$1,499**
GE	CG-9915	VHS	3	*f*1.4	Yes	8:1	2	250	Yes	2/3	Yes	Yes	—	No	No	No	No	160	5.3	**$1,599**
GE	CG-9920	VHS	1	*f*1.4	Yes†	8:1	2	250	Yes	2/3	Yes	Yes	—	No	No	No	No	160	5.3	**NA**
GE	CG-9825	S-VHS	7	*f*1.4	Yes	8:1	3	330	Yes	2/3	Yes	Yes	—	Yes	No	No	No	160	5.8	**$1,799**
GOLDSTAR	GS-V1M	VHS	7	*f*1.4	Yes	6:1	1	250	No	2/3	Yes	Yes	—	No	No	No	No	160	5.5	**$1,300**
HITACHI	VM-3100A	VHS	4	*f*1.6	Yes	6:1	5	300	No	NA	Yes	Yes*	—	No	No	No	No	160	5.3	**$1,000**
HITACHI	VM-3150A	VHS	4	*f*1.6	Yes	6:1	5	300	No	NA	Yes	Yes*	—	No	No	No	No	160	5.3	**$1,050**
HITACHI	VM-2250A	VHS	3	*f*1.2	Yes	6:1	3	270	Yes	NA	Yes	Yes*	—	No	Yes	No	No	160	5.5	**$1,200**
HITACHI	VM-3250A	VHS	3	*f*1.2	Yes	8:1	3	270	Yes	NA	Yes	Yes*	—	No	Yes	No	Yes	160	5.5	**$1,300**
HITACHI	VM-5200A	VHS	4	*f*1.2	Yes	8:1	5	300	Yes	NA	Yes	Yes*	—	No	Yes	No	Yes	160	5.8	**$1,400**
HITACHI	VM-6100A	S-VHS	7	*f*1.2	Yes	8:1	5	390	No	NA	Yes	Yes*	—	No	No	No	Yes	120	5.8	**$1,500**
HITACHI	VMS-7200	S-VHS	5	*f*1.2	Yes	8:1	5	360	Yes	NA	Yes	Yes*	—	Yes	No	No	No	120	5.8	**$1,900**
HITACHI	VMS-8100	S-VHS	1	*f*1.2	Yes	8:1	5	390	No	NA	Yes	Yes*	—	No	No	No	No	120	5.8	**$2,200**
INSTANT REPLAY	Ultra‡	8mm	20	NA	No	—	—	250	No	NA	Yes	Yes	—	No	No	Yes	No	120	2.8	**$1,495**
INSTANT REPLAY	661T3‡	VHS	10	*f*1.2	Yes	6:1	—	250	No	NA	Yes	Yes*	—	No	No	No	No	120	7.7	**$1,995**
JC PENNEY	855-22	VHS	7	*f*1.2	Yes	6:1	1	250	Yes	2/3	Yes	Yes	—	No	No	No	No	160	5.1	**$1,100**
JC PENNEY	855-99	VHS	7	*f*1.4	Yes	6:1	1	250	No	2/3	Yes	Yes	—	No	No	No	No	240	5.1	**$1,100**
JVC	GR-A30U	VHS-C	8	*f*1.4	Yes	6:1	1	360	Yes	2/3	Yes	Yes	—	No	No	No	No	60	2.5	**$1,299**
JVC	GR-60U	VHS-C	8	*f*1.4	Yes	6:1	4	360	Yes	2/3	Yes*	Yes	4	No	No	No	No	60	2.6	**$1,599**
JVC	GR-40U	VHS-C	8	*f*1.4	Yes	6:1	4	360	No	2/3	Yes*	Yes	4	No	No	No	No	60	2.5	**$1,899**
JVC	GR-S70U	S-VHS-C	8	*f*1.4	Yes	6:1	4	360	Yes	2/3	Yes*	Yes	4	No	No	No	No	60	2.6	**$1,899**
JVC	GR-S77U	S-VHS-C	8	*f*1.4	Yes	6:1	4	360	Yes	2/3	Yes*	Yes	4	No	No	No	No	60	2.5	**$1,995**
JVC	GR-S707U	S-VHS-C	8	*f*1.2	Yes	8:1	4	360	Yes	7/10	Yes*	Yes	—	No	Yes	Yes**	No	60	3.8	**$2,499**
JVC	GR-500U	VHS	7	*f*1.4	Yes	8:1	4	360	Yes	7/10	Yes*	Yes	4	No	Yes	No	No	160	5.5	**$1,599**
JVC	GF-S550U	S-VHS	7	*f*1.4	Yes	8:1	4	360	Yes	7/10	Yes*	Yes	4	No	Yes	No	No	160	5.5	**$2,299**
KYOCERA	KD-M710	8mm	5	*f*1.4	Yes	6:1	6	270	Yes	1/2	Yes	Yes	—	No	No	No	No	120	2.4	**$1,350**
KYOCERA	KD-ST90	8mm	4	*f*1.4	Yes	8:1	1	270	Yes	1/2	Yes*	Yes*	—	No	Yes	Yes	No	120	2.4	**$1,399**
KYOCERA	KD-S820	8mm	4	*f*1.4	Yes	8:1	1	270	Yes	1/2	Yes*	Yes*	—	No	Yes	Yes**	No	120	2.4	**$1,695**
KYOCERA	KD-3030U	8mm	7	*f*1.4	Yes	6:1	2	270	Yes	2/3	Yes*	Yes*	—	No	Yes	Yes	No	120	2.4	**$1,830**
KYOCERA	KD-5010U	8mm	5	*f*1.6	Yes	6:1	6	420	Yes	2/3	Yes*	Yes*	2	No	No	Yes	No	120	2.0	**$1,850**
KYOCERA	KD-8000	8mm	9	*f*1.4	No	—	5	420	Yes	2/3	Yes*	Yes*	—	No	No	Yes	No	120	2.7	**$3,495**
KYOCERA	KD-H130U	Hi8	4	*f*1.4	Yes	8:1	2	420	Yes	2/3	Yes*	Yes*	2	No	No	Yes	No	120	3.2	**$1,799**
MAGNAVOX	CVK610	VHS-C	7	*f*1.2	Yes	6:1	2	250	Yes	2/3	Yes*	Yes*	—	No	Yes	No	No	60	2.9	**$1,099**

*All specifications are manufacturer's data, not APEL test measurements. *Manual setting. **Stereo. †Two-speed. ††Color. ‡Plays PAL and SECAM. ◊Automatic image stabilizer.*

CAMCORDERS

MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (in lux)	APERTURE	POWER ZOOM	ZOOM RATIO	HIGH SHUTTER SPEEDS	IMAGE SENSOR (no. pixels, in thousands)	FLYING ERASE HEAD	VIEWFINDER (in inches)	CONTINUOUS WHITE BALANCE	AUTOMATIC IRIS	DIGITAL SUPERIMPOSER (pages)	CHARACTER GENERATOR	TIME-LAPSE RECORDING	HI-FI	BUILT-IN SPEAKER	MAX. RECORD LENGTH	WEIGHT (in pounds, with battery)	PRICE
MAGNAVOX	CVK310	VHS	3	*f*1.4	Yes	6:1	2	250	No	2/3	Yes*	Yes	—	No	Yes	No	No	160	4.2	**$1,399**
MAGNAVOX	CVK320	VHS	3	*f*1.4	Yes	8:1	2	250	Yes	2/3	Yes*	Yes*	—	No	Yes	No	No	160	4.2	**$1,549**
MAGNAVOX	CVK332	VHS	3	*f*1.2	Yes	8:1	2	250	Yes	2/3	Yes*	Yes*	—	No	Yes	No	Yes	160	5.3	**$1,649**
MAGNAVOX	CVJ340	VHS	1	*f*1.4	Yes	8:1	2	330	Yes	2/3	Yes*	Yes*	—	No	Yes	No	Yes	160	5.3	**$1,799**
MAGNAVOX	CVJ360◊	VHS	15	*f*1.6	Yes	10:1	3	330	Yes	2/3	Yes*	Yes*	—	No	No	No	No	160	7.3	**$2,400**
MAGNAVOX	CVJ350	S-VHS	7	*f*1.4	Yes	8:1	3	330	Yes	2/3	Yes*	Yes*	—	No	No	No	Yes	160	5.3	**$1,799**
MINOLTA	8-80	8mm	4	*f*1.4	Yes	6:1	1	270	Yes	1/2	Yes	Yes	—	No	Yes	Yes	No	120	2.4	**$1,455**
MINOLTA	8-81	8mm	4	*f*1.4	Yes	8:1	1	270	Yes	1/2	Yes	Yes	—	No	Yes	Yes	No	120	2.4	**$1,625**
MINOLTA	V-10	VHS	3	*f*1.2	Yes	6:1	2	250	No	1/2	Yes	Yes	—	No	Yes	No	No	160	5.3	**NA**
MINOLTA	V-11	VHS	3	*f*1.2	Yes	8:1	2	250	Yes	1/2	Yes	Yes	—	No	Yes	No	Yes	160	5.3	**$1,699**
MINOLTA	V-2100	S-VHS	7	*f*1.2	Yes†	8:1	5	330	No	2/3	Yes*	Yes	—	No	No	No	No	160	5.5	**$2,350**
MITSUBISHI	HS-C30U	S-VHS-C	10	*f*1.2	Yes	6:1	3	330	No	2/3	Yes*	Yes	—	No	No	No	No	60	2.9	**$1,600**
NEC	V-55U	VHS	10	*f*1.2	Yes	6:1	1	250	Yes	2/3	Yes	Yes	—	No	No	No	No	160	5.1	**$1,859**
NEC	V-60U	S-VHS	10	*f*1.4	Yes	10:1	3	330	Yes	9/10	Yes	Yes	—	No	No	No	No	160	5.8	**$2,399**
NIKON	VN-830	8mm	9	*f*1.6	Yes	6:1	—	270	Yes	2/3	Yes*	Yes	—	No	No	Yes	No	120	2.6	**$1,300**
NIKON	VN-900	8mm	5	*f*1.6	Yes	6:1	5	420	Yes	2/3	Yes*	Yes	2	No	No	Yes	No	120	2	**$1,850**
NIKON	VN-950	Hi8	4	*f*1.6	Yes	8:1	5	420	Yes	2/3	Yes*	Yes	2	No	No	Yes	No	120	3.5	**$2,200**
OLYMPUS	VX-803	8mm	7	*f*1.2	Yes†	6:1	2	360	Yes	2/3	Yes*	Yes	—	No	No	Yes	No	120	2.8	**$1,750**
OLYMPUS	VX-406	VHS	7	*f*1.4	Yes	8:1	2	270	Yes	2/3	Yes*	Yes	2	Yes	Yes	Yes	Yes	160	5.4	**$1,650**
OLYMPUS	VX-S405	S-VHS	1	*f*1.2	Yes	8:1	3	360	Yes	2/3	Yes	Yes	—	No	No	No	No	160	6.6	**$2,500**
PANASONIC	PV-120	VHS-C	7	*f*1.2	Yes	6:1	2	250	No	2/3	Yes	Yes	—	No	No	No	No	60	3.1	**$1,099**
PANASONIC	PV-S140	S-VHS-C	7	*f*1.2	Yes	6:1	3	330	Yes	2/3	Yes	Yes*	—	No	No	No	No	60	3.1	**$1,499**
PANASONIC	PV-S160	S-VHS-C	7	*f*1.2	Yes	6:1	3	330	Yes	2/3	Yes	Yes*	—	No	No	Yes	No	60	3.1	**$1,699**
PANASONIC	PV-500	VHS	3	*f*1.4	Yes	6:1	2	250	Yes	2/3	Yes*	Yes*	—	No	No	No	No	160	4	**NA**
PANASONIC	PV-510	VHS	3	*f*1.4	Yes	8:1	2	250	Yes	2/3	Yes*	Yes*	—	No	No	No	No	160	4	**NA**
PANASONIC	PV-520	VHS	3	*f*1.2	Yes	8:1	2	250	Yes	2/3	Yes*	Yes*	—	No	Yes	No	Yes	160	5.3	**$1,350**
PANASONIC	PV-530	VHS	3	*f*1.2	Yes†	8:1	2	250	Yes	2/3	Yes*	Yes*	—	No	Yes	No	Yes	160	5.7	**$1,650**
PANASONIC	PV-535	VHS	3	*f*1.2	Yes†	8:1	2	250	Yes	2/3	Yes*	Yes*	—	No	Yes	No	Yes	160	5.7	**$1,700**
PANASONIC	PV-S540	S-VHS	2	*f*1.2	Yes†	8:1	3	360	Yes	2/3	Yes*	Yes*	—	No	Yes	No	Yes	160	5.5	**$1,650**
PANASONIC	PV-S545	S-VHS	2	*f*1.2	Yes†	12:1	3	360	Yes	2/3	Yes*	Yes	—	No	Yes	No	Yes	160	5.7	**$1,900**
PANASONIC	PV-S550	S-VHS	2	*f*1.2	Yes†	8:1	3	360	Yes	2/3	Yes*	Yes*	—	No	Yes	No	Yes	160	5.9	**$1,950**
PANASONIC	PV-S575◊	S-VHS	1	*f*1.2	Yes	8:1	3	360	Yes	2/3††	Yes*	Yes	—	Yes	Yes	No	Yes	160	6.3	**$2,150**
PENTAX	PV-C900A	8mm	4	*f*1.4	Yes	8:1	1	270	Yes	2/3	Yes	Yes	—	No	Yes	Yes	No	120	2.4	**$1,599**
PENTAX	PV-C880A	8mm	7	*f*1.4	Yes	6:1	2	270	Yes	2/3	Yes	Yes	—	No	Yes	Yes	No	120	2.4	**$1,899**
PHILCO	VKR110	VHS	3	*f*1.4	Yes	6:1	2	250	No	2/3	Yes*	Yes	—	No	Yes	No	No	160	4.2	**$1,299**
PHILIPS	CPK910	VHS-C	3	*f*1.2	Yes	6:1	2	250	Yes	2/3	Yes*	Yes	—	No	No	No	No	60	2.6	**$1,099**
PHILIPS	CPK816	VHS	3	*f*1.4	Yes	6:1	2	250	Yes	2/3	Yes*	Yes	—	No	Yes	No	No	160	4.2	**$1,299**
PHILIPS	CPK832	VHS	3	*f*1.2	Yes	8:1	2	250	Yes	2/3	Yes*	Yes	—	Yes	Yes	No	Yes	160	5.3	**$1,499**
QUASAR	VM-32	VHS	3	*f*1.4	Yes	6:1	2	250	Yes	2/3	Yes*	Yes	—	No	No	No	No	160	4	**$1,150**
QUASAR	VM-33	VHS	3	*f*1.4	Yes	8:1	2	250	Yes	2/3	Yes*	Yes	—	No	Yes	No	No	160	4	**$1,300**
QUASAR	VM-34	VHS	3	*f*1.2	Yes	8:1	2	250	Yes	2/3	Yes*	Yes	—	No	Yes	No	Yes	160	5.3	**$1,400**
QUASAR	VM-29	VHS	1	*f*1.2	Yes	8:1	3	250	Yes	2/3	Yes*	Yes	—	No	Yes	No	Yes	160	4.9	**$1,600**
QUASAR	VM-25AC	S-VHS	7	*f*1.4	Yes	8:1	2	330	Yes	2/3	Yes*	Yes*	—	No	Yes	No	No	160	6.6	**$1,640**
QUASAR	VM-27AC	S-VHS	1	*f*1.2	Yes	8:1	3	330	Yes	2/3	Yes	Yes*	—	No	Yes	No	No	120	6.6	**$2,000**
QUASAR	VM-52AC	S-VHS-C	7	*f*1.2	Yes	6:1	3	330	Yes	2/3	Yes	Yes*	—	No	Yes	No	No	60	2.8	**$1,700**
RCA	CC260	VHS	3	*f*1.2	Yes	6:1	3	250	No	2/3	Yes*	Yes*	—	No	Yes	No	No	160	5.3	**$1,099**
RCA	CC280	VHS	3	*f*1.2	Yes	8:1	3	250	No	2/3	Yes*	Yes*	—	No	Yes	No	No	160	5.3	**$1,149**
RCA	CC285	VHS	3	*f*1.2	Yes	6:1	3	250	Yes	2/3	Yes*	Yes*	—	No	Yes	No	No	160	5.3	**$1,199**
RCA	CC310	VHS	5	*f*1.2	Yes	8:1	4	300	Yes	2/3	Yes*	Yes*	—	No	Yes	No	No	160	5.7	**$1,399**

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CAMCORDERS

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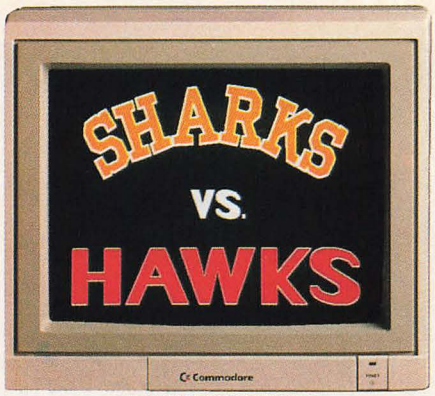
RCA	CC320	VHS	5	*f*1.2	Yes†	8:1	4	300	Yes	2/3	Yes*	Yes*	—	Yes	Yes	No	No	480	6	**$1,549**
RCA	CC360	S-VHS	5	*f*1.2	Yes†	8:1	4	360	Yes	2/3	Yes*	Yes*	—	Yes	Yes	No	No	480	6.2	**$1,899**
REALISTIC	100	VHS	7	*f*1.6	Yes	6:1	—	250	No	2/3	Yes	Yes*	—	No	No	No	No	120	4.4	**$1,299**
REALISTIC	150	VHS-C	7	*f*1.6	Yes	6:1	—	250	No	2/3	Yes	Yes*	—	No	No	No	No	60	2.6	**$1,299**
RICOH	R-612	8mm	5	*f*1.4	Yes	6:1	5	270	Yes	1/2	Yes*	Yes	—	No	No	No	No	120	2.7	**$1,299**
RICOH	R-850	8mm	5	*f*1.4	Yes	8:1	5	270	Yes	7/10	Yes*	Yes*	4	No	No	No	No	120	2.7	**$1,699**
RICOH	R-630S	8mm	5	*f*1.6	Yes	6:1	5	420	Yes	7/10	Yes*	Yes*	—	No	No	No	No	120	2	**$1,899**
RICOH	R-800H	Hi8	4	*f*1.4	Yes	8:1	5	420	Yes	2/3	Yes*	Yes*	2	No	No	Yes	No	120	3.5	**$2,199**
SAMSUNG	SCF500	VHS	7	*f*1.6	Yes	6:1	1	250	No	2/3	Yes	Yes*	—	No	No	Yes	No	160	4.1	**$1,199**
SANYO	VMD3	8mm	7	*f*1.6	Yes	6:1	2	270	Yes	2/3	Yes*	Yes*	—	No	No	Yes	No	120	2.4	**$1,000**
SANYO	VMD5	8mm	5	*f*1.6	Yes†	6:1	5	420	Yes	2/3	Yes*	Yes*	5	No	No	Yes	No	120	2.5	**$1,600**
SEARS	53744	VHS	7	*f*1.6	Yes	6:1	—	250	No	2/3	Yes	Yes*	—	No	No	No	No	160	4.4	**$1,200**
SHARP	VL-C650U	VHS-C	8	*f*1.6	Yes	8:1	1	250	No	1/2	Yes*	Yes	—	No	No	No	No	60	2.7	**$1,699**
SHARP	VL-C77UA	S-VHS-C	9	*f*1.6	Yes†	8:1	4	330	No	1/2	Yes*	Yes	—	No	No	No	No	60	2.8	**$1,999**
SHARP	VL-L150U	VHS	4	*f*1.4	Yes	6:1	1	250	No	1/2	Yes*	Yes	—	No	Yes	No	No	160	5.9	**$1,599**
SHARP	VL-L170U	VHS	4	*f*1.4	Yes	8:1	1	250	Yes	1/2	Yes*	Yes	—	No	Yes	No	No	160	5.9	**$1,799**
SHARP	VL-L80UA	VHS	8	*f*1.6	Yes	8:1	1	250	Yes	1/2	Yes*	Yes	—	No	No	No	No	160	4.9	**$1,799**
SHARP	VL-L250U	VHS	8	*f*1.6	Yes†	12:1	1	250	Yes	1/2	Yes*	Yes	—	No	No	No	No	160	5.3	**$1,999**
SHARP	VL-L270U	VHS	4	*f*1.6	Yes†	12:1	2	330	Yes	1/2	Yes*	Yes	—	No	Yes	No	No	160	6.2	**$1,999**
SHARP	VL-L280U	VHS	2	*f*1.6	Yes†	12:1	3	330	Yes	1/2	Yes*	Yes	8	No	Yes	No	No	160	6.2	**$2,199**
SONY	CCD-F35	8mm	4	*f*1.4	Yes	6:1	6	250	Yes	2/3	Yes*	Yes	—	No	No	Yes	No	120	2.1	**$1,300**
SONY	CCD-F50	8mm	4	*f*1.4	Yes	8:1	4	250	Yes	2/3	Yes*	Yes	—	No	No	Yes	No	120	2.1	**$1,400**
SONY	CCD-TR5	8mm	4	*f*2.0	Yes	6:1	6	250	Yes	1/2	Yes*	Yes	1	No	No	Yes	No	120	1.8	**$1,500**
SONY	CCD-F70	8mm	4	*f*1.4	Yes	8:1	4	250	Yes	2/3	Yes*	Yes	4	No	No	Yes	No	120	2.1	**$1,600**
SONY	CCD-F40	8mm	4	*f*1.4	Yes	6:1	5	250	Yes	7/10	Yes	Yes	2	No	No	Yes	No	120	2.7	**$1,750**
SONY	CCD-SP7	8mm	4	*f*1.4	Yes	6:1	6	250	Yes	7/10	Yes	Yes	2	No	No	Yes	No	120	2.1	**$1,850**
SONY	CCD-V11	8mm	5	*f*1.6	Yes	6:1	4	420	Yes	2/3	Yes*	Yes	2	No	No	Yes	No	120	2	**$1,850**
SONY	CCD-V220	8mm	4	*f*1.2	Yes†	8:1	6	420	Yes	7/10	Yes*	Yes	—	Yes	No	Yes**	No	120	6.8	**$2,500**
SONY	CCD-V99	Hi8	4	*f*1.4	Yes	8:1	2	420	Yes	7/10	Yes*	Yes	—	No	No	Yes	No	120	3.5	**$2,200**
SONY	EDC-55	ED Beta	15	*f*1.6	Yes‡‡	10:0	6	380	Yes	1 1/2	Yes*	Yes*	—	No	No	Yes	No	180	15.4	**$7,700**
SYLVANIA	VCK210	VHS	3	*f*1.4	Yes	6:1	2	250	No	2/3	Yes*	Yes	—	No	Yes	No	No	160	4.2	**$1,399**
SYLVANIA	VCK221	VHS	3	*f*1.4	Yes	8:1	2	250	Yes	2/3	Yes*	Yes	—	No	Yes	No	No	160	4.2	**$1,649**
SYLVANIA	VCK242	VHS	1	*f*1.2	Yes†	8:1	2	250	Yes	2/3	Yes*	Yes*	—	No	Yes	No	Yes	160	5.3	**$1,849**
TAMRON	CX-7	8mm	10	*f*1.4	Yes	6:1	3	330	Yes	7/10	Yes*	Yes	—	No	No	Yes	No	120	2.4	**$1,719**
TEKNIKA	CX811	VHS	7	*f*1.4	Yes	6:1	1	250	No	2/3	Yes*	Yes	—	No	No	No	No	160	5.1	**$1,329**
TEKNIKA	CX921	VHS	3	*f*1.4	Yes	8:1	2	250	Yes	2/3	Yes*	Yes	—	No	Yes	No	No	160	4	**$1,800**
TEKNIKA	CX971S	S-VHS	3	*f*1.2	Yes	8:1	2	330	Yes	2/3	Yes*	Yes	—	No	Yes	No	Yes	160	5.3	**$2,250**
TOSHIBA	SK-F100	VHS	4	*f*1.2	Yes	8:1	1	300	No	1/2	Yes	Yes	—	No	Yes	No	Yes	160	5.5	**NA**
TOSHIBA	SK-F200	VHS	4	*f*1.2	Yes	8:1	1	300	Yes	2/3	Yes*	Yes	—	No	Yes	No	Yes	160	5.5	**$1,300**
TOSHIBA	SK-F300	S-VHS	6	*f*1.2	Yes	8:1	1	400	Yes	2/3	Yes*	Yes	—	Yes	Yes	No	Yes	160	5.7	**NA**
TOSHIBA	SK-S80	S-VHS-C	15	*f*1.7	Yes	6:1	1	400	No	2/3	Yes*	Yes	—	Yes	No	No	No	60	3.3	**$1,995**
TOSHIBA	SK-3D7	VHS-C	15	*f*1.6	No	—	1	300	No	2/3	Yes*	Yes	—	Yes	No	No	No	60	3.5	**$3,800**
ZENITH	VM7050	VHS	7	*f*1.4	Yes†	6:1	1	330	Yes	7/10	Yes*	Yes	—	No	No	No	No	160	5.7	**$1,499**
ZENITH	VM7150	VHS	7	*f*1.4	Yes	8:1	1	330	Yes	7/10	Yes*	Yes	—	No	No	No	No	160	5.5	**$1,499**
ZENITH	VM7500	S-VHS	7	*f*1.4	Yes	8:1	3	420	Yes	7/10	Yes*	Yes	4	No	No	No	No	160	5.9	**$1,999**
ZENITH	VM6180	VHS-C	10	*f*1.6	Yes	6:1	1	250	Yes	2/3	Yes*	Yes	—	No	No	No	No	60	2.6	**$1,099**
ZENITH	VM6300	VHS-C	10	*f*1.4	Yes†	6:1	1	250	No	2/3	Yes*	Yes	—	No	No	No	No	60	2.6	**$1,299**
ZENITH	VM6500	S-VHS-C	10	*f*1.4	Yes†	6:1	3	330	Yes	2/3	Yes*	Yes	—	No	No	No	No	60	2.9	**$1,799**

*All specifications are manufacturer's data, not APEL test measurements. *Manual setting. **Stereo. †Two-speed. ‡‡Variable speed.*



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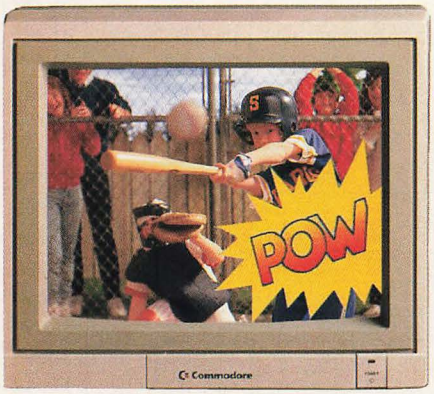

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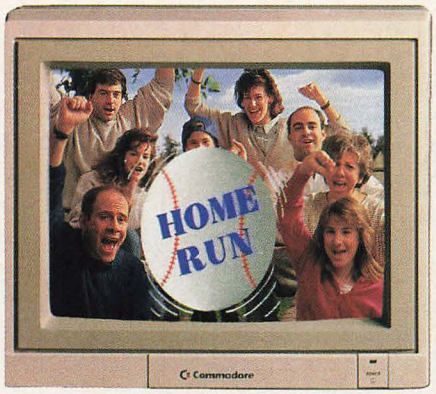

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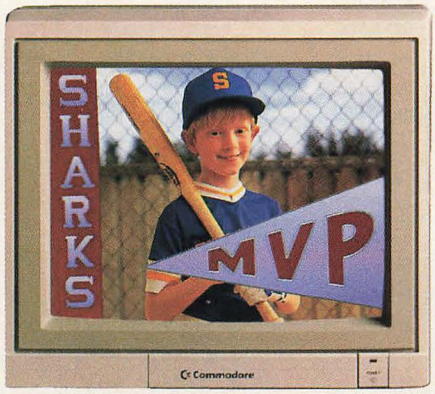

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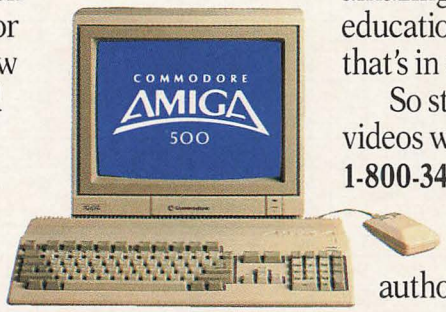

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LASER DISC PLAYERS

BY GLENN KENNY

Anyone who's skimmed through the entertainment section of a newspaper or magazine in the last six months has invariably read an item or two about the resurrection of the laser videodisc. These frequent, glowing reports note that laser disc movies, the *latest* thing in video, beat all of the other home video formats in terms of both picture and sound quality. The sudden media coverage might suggest to novices that the laser format is brand new, or that it has returned from the dead overnight, or that Lee Atwater has taken over its P.R. push. But the laser disc comeback has been years in the making, beginning in 1986 when Pioneer unveiled its first combination compact disc/laser videodisc player, the CLD-900.

LASER FARE: QUALITY COMES OF AGE

The *combi* player, as the machine is known, capitalized on the burgeoning popularity of compact discs, which share the same basic technology as their videodisc cousins. The connection stuck; but for those who recall that laser discs, first introduced in 1978, actually predate compact discs by several years, it's hard to miss the irony when so many pundits announce, "They've added video to CDs!"

But there is a good reason for this year's laser video hoopla: affordability. Pioneer recently introduced a basic combi player with a list price of $600 (CLD-1070) just as a few software companies let loose a barrage of blockbuster movie debuts priced around $25 per disc. Now, other formerly laser-shy companies, such as Mitsubishi, Sharp and NEC, are kicking in with players of their own. And that's not the only thing happening.

WHAT'S NEW

Picture Improvements—The laser format is already well-known for providing a picture with about 60% more resolution than conventional VHS. Better color, brightness accuracy and digital audio are its other hallmarks. Manufacturers are also incorporating the S-connector, a staple in S-VHS, ED Beta and Hi8 high-resolution formats. By keeping the color and brightness signals apart throughout the signal path, right up to an S-video-input equipped

PIONEER CLD-3070

monitor/receiver, engineers have managed to reduce color bleeding. Pioneer's Elite model, the CLD-91, goes one step further by including a digital time base corrector to cut down on such annoying picture problems as jitter.

Special Effects—Many models in the mid to high end now offer digital circuits that provide sharp freeze-frames, strobe and slow-motion on all discs. While every player manages these effects on discs pressed in the CAV mode (constant angular velocity), the longer playing, and more common, CLV (constant linear velocity) discs offer effects-less playback only. So, having a memory chip that takes a digital snapshot of the video frame and puts it up on the screen is a nice bonus. Jog/shuttle wheels, now available on a handful of models, also add to F/X versatility.

Better Audio Quality—While most folks couldn't tell the difference (and others would debate whether or not it's discernible at all), audiophiles grumbled with disappointment over the lackluster CD performance of early combi players. The audio technology used in these models lagged two or so years behind digital audio's cutting edge. Newer top-of-the-line models such as Yamaha's CDV-1600 bring combis up to speed by employing 18-bit, eight-times oversampling filters and dual digital-to-analog converters in their CD playback sections.

Yamaha's CDV-1600: laser video and high-end CD sound in one player.

Two-Sided Play—Since CLV discs fit one hour's play on a side, and CAV discs about half that, midmovie disc flipping has long been a fact of laser life. Pioneer attacked the problem last year with a model (the LD-W1) that can play both sides of the disc, taking about 30 seconds to move from one side to the other. Pioneer's newest two-siders—the CLD-91, CLD-3070 and CLD-2070—employ Alpha Turn, a mechanism that flips the laser pickup itself. This shortens the unavoidable intermission to about 15 seconds.

PRICE SPREAD

Low ($500-$750)—The basics. A no-frills laser disc-only player now carries a $500 list, and a combi costs $100 more.

Mid ($750-$1,000)—Most combi players fall into this price range. Look hard and you'll find models that incorporate S-video outputs and digital special effects as well.

High ($1,000 and up)—Look for such extras as a jog/shuttle wheel, all special effects, flip- or four-side play, digital time-base correction and others.

BUYING TACTICS

• Remember, only CAV discs can give you snazzy special effects in normal playback. On CLV discs, you'll need digital special effects to get freeze-frames, slow-motion and more. If you're a confirmed F/X freak, you might as well shell out the extra bucks for those effects, particularly since most discs out now are in CLV.

• Prices are now more reasonable than ever, but disc players still aren't cheap. Last year's models, however, sometimes turn up at bargain prices. Additionally, disc addicts tend to trade up for the latest models, which means that a few secondhand cream puffs show up on the shelves of A/V salons that accept trade-ins. Make sure that such components have been serviced and come with a full guarantee. □

LASER DISC PLAYERS

MANUFACTURER	MODEL NO.	DIGITAL/ANALOG CONVERTER (bits)	OVERSAMPLING RATE	TRAY/PLAY SIDES	TOP SCAN SPEED (x normal)	ACCESS SPEED	DIGITAL EFFECTS	FREEZE-FRAME	CD PLAYER	CD-V PLAYER	CD-3 PLAYER	CX NOISE REDUCTION	CD PROGRAMMING (tracks)	ON-SCREEN READOUT	TIME-BASE CORRECTOR	S-VIDEO OUTPUT	DIGITAL OUTPUT	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
MAGNAVOX	CDV484	16	4	1/1	10	1	No	Yes	Yes	Yes	Yes	Yes	20	Yes	No	No	Yes*	5x17x17;26	**$749**
MAGNAVOX	CDV485	16	4	1/1	10	1	No	Yes	Yes	Yes	Yes	Yes	20	Yes	No	No	Yes*	5x17x17;26	**$799**
MITSUBISHI	M-V7010	18**	4	2/2	NA	1	No	Yes	Yes	Yes	Yes	Yes	20	Yes	No	No	Yes*	5x17x19;24	**NA**
PHILIPS	CDV-487	16	4	1/1	10	1	No	Yes	Yes	Yes	Yes	Yes	20	Yes	No	Yes	Yes	5x17x17;30	**$949**
PHILIPS	CDV-488	16	4	1/1	10	1	Yes	Yes	Yes	Yes	Yes	Yes	20	Yes	No	Yes	Yes	5x17x17;30	**$1,300**
PIONEER	LD-870	16	4	1/1	9	1	No	Yes	No	No	No	Yes	20	Yes	No	No	No	5x17x17;23	**$500**
PIONEER	CLD-1070	16	4	1/1	9	1	No	Yes	Yes	Yes	Yes	Yes	20	Yes	No	No	No	5x17x16;17	**$600**
PIONEER	CLD-2070	16**	4	2/2	9	1	No	Yes	Yes	Yes	Yes	Yes	20	Yes	No	Yes	Yes*	5x17x19;24	**$1,000**
PIONEER	CLD-3070	16**	4	2/2	9	†	Yes	Yes	Yes	Yes	Yes	Yes	20	Yes	No	Yes	Yes*	5x17x19;25	**$1,200**
PIONEER	LD-W1	16	2	2/4	9	†	Yes	Yes	No	No	No	Yes	20	Yes	No	No	No	6x17x24;35	**$1,700**
PIONEER	CLD-91	18**	8	2/2	9	†	Yes	Yes	Yes	Yes	Yes	Yes	32	Yes	Yes	Yes	Yes*	5x18x17;37	**$2,000**
SHARP	MD-V100	18**	8	1/1	NA	1	No	Yes	Yes	Yes	Yes	Yes	20	Yes	No	Yes	Yes*	NA;NA	**$1,299**
SONY	MDP-210	18**	8	1/1	30	1	No	Yes	Yes	Yes	Yes	Yes	20	Yes	No	No	Yes*	5x17x17;23	**$700**
SONY	MDP-200	16**	4	1/1	30	1	No	Yes	Yes	Yes	No	Yes	16	Yes	No	No	No	5x17x17;23	**$950**
SONY	MDP-510	18**	8	1/1	30	1	Yes	Yes	Yes	Yes	Yes	Yes	20	Yes	No	Yes	Yes*	5x19x16;29	**$1,100**
SONY	MDP-700	16**	4	1/1	30	1	Yes	Yes	Yes	Yes	Yes	Yes	20	Yes	No	No	No	5x19x16;29	**$1,400**
TEKNIKA	HAVD10	16	4	1/1	NA	1	No	Yes	Yes	Yes	No	Yes	10	Yes	No	No	No	NA;NA	**$799**
YAMAHA	CDV-1100	16	4	1/1	NA	10	No	Yes	Yes	Yes	Yes	Yes	15	Yes	No	No	No	NA;NA	**$799**
YAMAHA	CDV-1600	18**	8	1/1	NA	10	No	Yes	Yes	Yes	Yes	Yes	15	Yes	No	No	Yes*	NA;NA	**$899**

*All specifications are manufacturer's data, not APEL test measurements. *Optical. **Dual. †Variable.*

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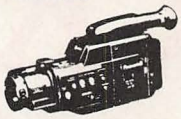

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KD-3030 ..... 619.95
KD-1700 ..... 799.95
KD-M710 ..... Call
KD-5010 ..... Call
KD-H130 ..... Call
Accessories ..... In stock

RICOH

R-600 ..... 699.95
R-612 ..... 739.95
R-620 ..... 929.95
R-630 ..... 1249.95
R-800 ..... 1469.95
Accessories ..... In stock

NIKON

VN-830 ..... 749.95
VN-900 ..... 1279.95
VN-950 ..... 1549.95
Accessories ..... In stock

CANON

E-20 ..... 799.95
E-808 ..... Call
E-440 ..... 1129.95
H-460 ..... 1229.95
A-1 ..... 1499.95
F-1000S ..... Call

PAL/SECAM

CAMCORDERS
NV-M7 925
M-10 970
VM-1280E 895
VM-600 910

SONY
CCD-F330 880
CCD-F340 925
CCD-V30 750
CCD-V90 1295
CCD-V100 1140
CCD-V200 1770
CCD-F335 1070
CCD-V88 1555
GV8 1020

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CAMCORDERS
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PV-425 ..... Call
PV-430 ..... 1139.95
PV-440 ..... Call
PV-445 ..... 1198.95
PV-500 ..... 789.95
PV-510 ..... Call
PV-520 ..... 939.95
PV-530 ..... 1189.95
PV-535 ..... PV-S540
PV-S 545/ PV-S550
PV-S565/ PV-S575

VHS "C"
PV-S150 ..... 899.95
PV-120 ..... Call
PV-S140/ PV-S160

ACCESSORIES
PV-A118 ..... 109.95
PV-C80/ PV-G40
PV-2500 ..... 169.95
PV-H10 ..... 29.95
PV-F49 ..... 69.95
PV-LW49 ..... Call
PV-LT49 ..... Call

VHS RECORDERS
PV-2900 ..... 239.95
PV-4920 ..... 289.95
PV-4924 ..... 319.95
PV-4930 ..... 419.95
PV-4860 ..... 379.95
PV-4960 ..... Call
PV-4970 ..... 619.95
PV-4980/PV. 4990

TV/VCR COMBO
PV-M749 ..... Call
PV-M1328 ..... 489.95
PV-M 2028 ..... 549.95

MAGNAVOX

CAMCORDERS
CVJ-320 ..... 849.95
CVK-332 ..... Call
CVK-342 ..... Call
CVK-352 ..... Call
VR-9246 ..... Call
CVJ-340 ..... 1149.95

VHS RECORDERS
VR-9815 ..... 229.95
VR-9840 ..... 269.95
VR-9845 ..... 289.95
VR-9846 ..... Call
VR-9860 ..... 389.95
VR-9862 ..... Call
VR-9870 ..... Call
VR-9880 ..... Call

QUASAR

CAMCORDERS
VH-34AC 1029.95
VH-25AC ..... Call
VH-26AC 1179.95
VH-27AC 1319.95
VH-29AC ..... Call

VHS RECORDERS
VM-5495 ..... 387.95
VH-5590 ..... 439.95

OLYMPUS

CAMCORDERS
VX-802 ..... 749.95
VX-803 ..... 879.95
VX-406 ..... Call
VXS-405 ..... Call
EDITOR 229.95

CHINON

CAMCORDERS
CVT-65 ..... 1049.95
CVT-72 ..... 1179.95
CVT-80 ..... 1229.95

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GE ..... Call
Memorex CP4 ..... 39.95
Memorex CP8 ..... 59.95
Sony RM-P700 ..... Call
Pioneer CU-AV100 ..... Call

JVC

CAMCORDERS
GR-C30 ..... 649.95
GR-40U ..... Call
GR-60U 859.95
GR-S77U 1169.95
GR-S707U ..... Call
GF-500U ..... Call
GF-S55OU ..... Call

ACCESSORIES
Z-350 .....
JX-E5 ..... 139.95
JX-C7 ..... 189.95
JX-S100 .....
JX-S900 .....
JX-SV55 .....

VHS RECORDERS
HR-D320U 239.95
HR-D520U ..... Call
H2-D620U 299.95
HR-D7500 ..... 429.95
HR-D840U 479.95
H2-D850U ..... Call
HR-S5000 ..... 539.95
HR-S5000 ..... 889.95

MITSUBISHI

HS-U20 ..... 319.95
HS-U30 ..... 349.95
HS-U50 ..... 469.95
HS-U70 ..... 799.95
HS-U80 ..... Call

TOSHIBA

VR9425 ..... 399.95
DX900 ..... 639.95
SV950 ..... 639.95
SV970 ..... 879.95

SHARP

VL-L25OU 899.95
VL-L80UA 799.95
VL-C77UA 699.95
VL-C65OUA 799.95
VL-C73UA 649.95

RECEIVERS

JVC
Rx501 ..... 237.95
Rx701 ..... 292.95
2x801/901 ..... Call
Rx999 ..... 435.95
Rx1000 ..... Call
Rx1010 ..... Call

PIONEER
VSX5300 ..... 369.95
VSX5400 ..... Call
VSX5500 ..... Call
VSX7300 ..... 454.95
VSX7500 ..... Call
VSX9300 ..... 549.95
VSX9500 ..... Call
MR-100 ..... 49.95

SONY
STR-AV4ES 369
STR-AV5ES 429
STRGX 7ES 579
STRGX 10ES 899

CD PLAYERS

JVC-XL
M401BK ..... Call
M701BK ..... Call
M901BK ..... Call
Z411BK ..... Call
Z611BK ..... Call
Z1010TN ..... Call

PIONEER
PD-M510 ..... Call
PD-M610 ..... Call
PD-M710 ..... Call
PD-4350 .....
PD-6300 .....
PD-7300 .....

SONY
CDP-707ESD 869.95
CDP-508ESD ..... Call
CDP-7ESD ..... Call
CDP-C100 ..... 389.95

DAT
Sony Portable
DF10 ..... 2349.95
Sony DTC-100 ... 1399.95
Technics
Portable 2488.95

RCA

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749.95

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- Tripod • Filter

RCA

CAMCORDERS
C260 ..... Call
CC275 ..... Call
CC280 ..... Call
CC285 ..... Call
CC310 ..... 919.95
CC320 ..... 969.95
CC350 ..... 999.95
CC360 ..... Call
Accessories ..... in stock

VHS RECORDERS
VR-250 ..... 199.95
VR-270 ..... Call
VR-285 ..... 269.95
VR-450 ..... 284.95
VR-470 ..... Call
VR-620 ..... 399.95
VR-625 ..... 459.95
VR-640 ..... 449.95
VR-695 ..... 40.95

PENTAX

CAMCORDERS
PV-C900A 889.95
PV-C67A 849.95
Accessories ..... Call

MINOLTA

CAMCORDERS
8mm 649.95
C-50 ..... Call
CR-81AF ..... Call
CR-82AF ..... Call
V-10 ..... 799.95
V-11 ..... Call
Accessories ..... Call

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Picture Perfect 69.95

Videonics DirectED . 439.95

VIDICRAFT
VDM-200 ..... 239.95
Detailer 89.95
SEG ..... Call

MFJ

MFJ-1445 ..... MFJ-1480
MFJ-1450 ..... MFJ-1484
MFJ-1452 ..... Call

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VV770 ..... 169.95
VV277PP 119.95
Alv Processor 329.95
Color Processor 269.95
GP-2 ..... Call
Editor ..... Call
Creator ..... Call
Studio in suitcase ..... Call

SHOMI

ADVENTURER ..... Call
Amplifier 3774 ..... Call
HD Processor 7420 .. Call
Camera Synch 7700. Call
Merlin SEG ..... Call
Voyager SECII ..... Call

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SATELLITE RECEIVERS

BY GREGORY P. FAGAN

Home satellite systems represent the American videophile's dream come true. TVRO (television-receive only) offers more channels, a superior picture, true high-fidelity stereo sound and—unlike cable, where the company picks your cable box—controlling ownership of the equipment you've personally selected.

DRAKE ESR2450

Buying a new receiver for a satellite system, or picking out a model to build a new system around, probably requires more effort and research than any other video purchase. It takes a lot of technology to tap into those signals from space, so even the most basic models display sophistication far beyond that found in a typical TV or radio tuner.

In essence, the modern receiver acts as the heart and mind of the satellite A/V system. You select a channel with the remote control, and the receiver directs the dish antenna to the source of the signal in the sky. Once the dish locks on to the satellite's signal and sends it down the line through a converter and an amplifier, the receiver acts just like a TV tuner inside a monitor/receiver. The signal, however, differs significantly from the standard over-the-air variety. And here's where some of the fancy technical footwork comes in.

Even those unfamiliar with satellite TV probably know something about the scrambling crisis that occurred within the industry in the mid-1980s. At that time, the major cable programmers began scrambling in order to charge dish owners for services. (Roughly one-third of the available channels are now scrambled using VideoCipher II technology.) Most of today's better receivers include an integrated receiver/descrambler (IRD), a circuit board to decipher the encrypted premium channels. The IRD is addressable, which means that program suppliers can sell viewers services in much the same way local cable companies do. All it takes is a phone call, and a TV set can receive Showtime (or whatever) a minute later. Not only does the descrambling system work, but the extraordinary digital processing it involves results in picture quality that's closer to studio level than anything else you're likely to see.

CATCH THE LATEST MOVIES FROM OUTER SPACE

While the satellite scrambling (and descrambling) system works rather easily, the people who design and sell the equipment have taken a few years to get hip to user-friendliness. Prospective

dish-system owners often found that the product literature proffered by manufacturers read more like engineering dissertations than slick promotional copy. Now, though, with satellite TV easing further into the mainstream, companies are working harder to simplify their products and pitches.

That's why a quick review of the latest models and features turns up a host of user-friendly advances that—while hard to quantify—all add up to improved performance. That means additional on-screen graphics, simplified remote controls and UHF remote systems for throughout-the-house viewing. All this comes wrapped up in a component that looks far less like electronic testing gear than its predecessors did. This variance between the old and new models, which is most clearly evident on the high end, eases the decision-making process.

WHAT'S NEW

UHF Remote Control—When someone relies on a satellite dish for all TV reception, the receiver becomes something of a ball and chain. If it's installed on the main floor, the sets in the bedroom or basement must be wired in line with it. And then, when it's time for a little channel hopping at one of these other locations, the viewer has to go to the receiver to change stations. Wired infrared systems can solve the problem, but they're costly and permanent. The UHF remote lets you control the receiver from anywhere in the house, without wires. HTS even sells an optional UHF learning remote, known as the MasterMind.

Dolby Surround—Based on our research, satellite system owners are big movie buffs. That's why several of the major manufacturers have moved to include decoders for Dolby Surround in their high-end satellite components. You need only add a separate pair of speakers with amplification to your receiver and stereo TV to enjoy the Dolby Surround encoded on many motion pictures.

MTS Encoding—In multiple-TV/single-receiver homes, the stereo portion of the TV signal is often lost in the distribution process. The built-in MTS *encoder* allows such home networkers to channel the stereo TV information around the house using standard coaxial cable. (The secondary sets, of course, still need to have built-in MTS *decoders* to take full advantage of it.)

Picture-in-Picture Circuitry—While it's been around in TVs and VCRs for a few years, the ability to monitor a picture from a second source while watching something else is new for satellite systems. The PIP is a box in one of the corners of the main screen. When a satellite A/V setup includes a VCR, LV player *and* a broadcast antenna, the need for this video on-deck circle becomes that much more pressing.

Chaparral's midprice Sierra III IRD.

PRICE SPREAD

Low ($300-$500)—Basic receivers allow you to do little more than pick up non-scrambled satellite channels. Still, a good receiver in this range will incorporate circuitry to fine-tune the image (which, with a quality dish, can be better than over-the-air broadcasts). You can also expect remote control and dual C- and Ku-band compatibility (to work with the current, and proposed, types of satellites, respectively). At best, you can hope for an input jack that accepts a separate VideoCipher II descrambler. Models in this range frequently lack the built-in actuator needed to interface with the dish. The rear panel of an under-$500 component may afford consumers little more than a single A/V input and output.

Mid ($500-$1,000)—In this range, you'll find a few basic IRDs. TI filters, which counter the effects of terrestrial interference, are also more common. On-screen channel, time and other displays show up here in force, as does the ability to decode various types of stereo audio—multiplex, matrix and discrete—carried by today's satellites. A few manufacturers offer learning remotes in this price category, and some throw in video noise reduction or other picture enhancement circuitry. Also look for parental lockout, which allows parents to black out programs they don't want their kids to watch. The rear panel may include a pair of A/V inputs and outputs.

High ($1,000 and up)—You *can* spend over $2,000 on a top receiver—and if you do, well, expect all of the features described under the "What's New" heading. But that doesn't mean that a $1,200 IRD can't pack a wealth of technology. The menu of goodies in this range, where every model should be a remote-controlled IRD with digital stereo and on-screen displays, is varied and formidable. Some models in this range include timers that let you synchronize the IRD with a VCR for time-shifting. With ultra-high-end models, such as Chaparral's Monterey 90, the rear panel will include stereo A/V inputs for as many as three additional sources beyond the actual dish.

BUYING TACTICS

- Get a second opinion. Since satellite dealers aren't quite as common as Burger Kings, it's tempting to buy from the first one you find. Make the effort to see more than one dealer, even if it means going a bit out of your way.
- Demand to see papers. . . and maybe a picture or two. A satellite system represents a major investment and will require a skillful installation *and* reliable service over the years. A reputable dealer who weathered the industry's lean years should be able to provide references and perhaps even snapshots of his previous work.
- Don't buy blind. When buying an entire system, ask the dealer to show you a similar installation. If you're only buying a receiver, ask to see it in action with a dish similar to the one you have at home.
- Get the inside dish. The Manufacturers Directory at the end of this guide lists mailing addresses and phone numbers for all of the companies featured in the chart. As suppliers of relatively complex electronics, they are attuned to the need for customer service. Also, the American Home Satellite Association (500 108th Ave. NE, Suite 800, Bellevue, WA 98004) offers a videotape and other how-to-buy information to interested consumers. □

Panasonic Industrial's one and only: the CRD-4500R IRD.

SATELLITE RECEIVERS

MANUFACTURER	MODEL NO.	IRD	C-BAND	KU-BAND	BUILT-IN ACTUATOR	REMOTE CONTROL	PARENTAL LOCKOUT	ON-SCREEN DISPLAYS	TI FILTER	SUBCARRIER TUNING	STEREO (Multiplex, Matrix, Discrete, Digital)	NO. AUDIO INPUT/OUTPUT SETS	NO. VIDEO INPUT/OUTPUT SETS	NOISE REDUCTION	DOLBY SURROUND	MTS ENCODING	PRICE
BIRDVIEW	3030	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.,Dig.	2/2	2/2	Yes	No	No	**$1,400**
CHANNEL MASTER	6442	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Dig.	-/1	-/1	No	No	No	**NA**
CHAPARRAL	Cheyenne IRD+	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Dig.	1/1	1/1	No	No	No	**NA**
CHAPARRAL	Sierra III/Ranger	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.,Dig.	1/1	1/1	Yes	No	No	**$989**
CHAPARRAL	Monterey 50	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.,Dig.	1/1	1/1	Yes	No	No	**NA**
CHAPARRAL	Monterey 70	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.,Dig.	1/1	1/1	Yes	Yes	Yes	**NA**
CHAPARRAL	Monterey 90	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.,Dig.	3/3	3/3	Yes	Yes	Yes	**NA**
DRAKE	ESR324S	No	Yes	Yes	No	No	No	No	No	Yes	Mat.,Dis.	-/3	-/2	No	No	No	**$319**
DRAKE	ESR324i	Yes	Yes	Yes	No	No	No	No	No	Yes	Mat.,Dis.	-/3	-/2	No	No	No	**$539**
DRAKE	ESR524	No	Yes	Yes	No	No	No	No	No	Yes	—	-/3	-/2	No	No	No	**$599**
DRAKE	ESR924i	No	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Mat.,Dis.	-/3	-/3	No	Yes	No	**$749**
DRAKE	ERS1024	Yes	Yes	Yes	Opt.	Yes	Yes	No	No	Yes	Dig.	-/3	-/3	No	No	No	**NA**
DRAKE	ESR1224	Yes	Yes	Yes	Opt.	Yes	Yes	Yes	No	Yes	Dig.	-/3	-/3	No	No	No	**NA**
DRAKE	ESR2400	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Dig.	2/3	1/3	Yes	No	No	**$1,179**
DRAKE	ESR2450	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Dig.	2/3	1/3	Yes	No	No	**$1,543**
ECHOSTAR	SRD3000	Yes	Yes	Yes	Opt.	Yes	Yes	No	Yes	Yes	Dig.	-/2	1/1	Yes	No	No	**$898**
ECHOSTAR	SRD4000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.	-/2	-/1	No	No	No	**$1,078**
ECHOSTAR	SRD5000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Opt.	Yes	Mat.,Dis.,Dig.	-/2	1/1	Yes	No	No	**$1,258**
ECHOSTAR	SRD6000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Opt.	Yes	Mat.,Dis.,Dig.	2/2	1/1	Yes	No	No	**$1,438**
ECHOSTAR	SRD7000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	All	2/2	1/1	Yes	No	No	**$1,528**
GENERAL INSTRUMENT	2400R	Yes	Yes	Yes	No	Yes	Yes	No	No	Yes	Dig.	-/1	-/1	No	No	No	**$899**
GENERAL INSTRUMENT	2730R	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.,Dig.	-/1	-/1	No	No	No	**$1,349**
GENERAL INSTRUMENT	2750R	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.,Dig.	-/1	-/1	Yes	No	No	**$1,499**
GENERAL INSTRUMENT	Super 2750R*	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.,Dig.	-/1	-/1	Yes	No	No	**$1,649**
HTS	System II/III	Yes	Yes	No	Yes	No	Yes	No	**	No	—	-/1	1/2	No	No	No	**$499**
HTS	System V	Yes	Yes	Yes	Yes	Yes	Yes	Yes	**	No	—	-/1	1/2	Yes	No	No	**NA**
HTS	System VI	Yes	Yes	Yes	Yes	Yes	Yes	Yes	**	No	—	-/1	1/2	Yes	No	No	**NA**
HTS	System VII	Yes	Yes	Yes	Yes	No	Yes	Yes	**	Yes	Mat.,Dis.,Dig.	1/1	1/2	Yes	No	No	**$1,279**
HTS	Tracker VIII	Yes	Yes	Yes	Yes	No	Yes	Yes	**	Yes	Mat.,Dis.,Dig.	1/1	1/2	Yes	No	No	**$1,479**
HTS	Tracker X	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.,Dig.	2/2	2/2	Yes	No	Yes	**NA**
JANEIL	BCR4000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mul.,Mat.,Dis.	-/1	-/1	No	No	No	**NA**
JANEIL	BCR6000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mul.,Mat.,Dis.	-/1	-/1	No	No	No	**NA**
NORSAT	JR200	No	Yes	No	Yes	Yes	No	No	No	Yes	Mat.,Dis.	-/1	-/1	No	No	No	**$519**
NORSAT	JR200AF	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.	-/1	-/1	No	No	No	**$679**
NORSAT	JR300	No	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Mul.,Mat.,Dis.	-/1	-/1	Yes	No	No	**$899**
NORSAT	JR300AF	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mul.,Mat.,Dis.	-/1	-/1	Yes	No	No	**$1,139**
NORSAT	Phoenix SLR	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dig.	-/1	-/1	No	No	No	**NA**
PANASONIC	CRD-4500R	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	All	-/1	2/3	Yes	Yes	Yes	**$1,134**
PICO	HR-100	No	Yes	Yes	No	No	No	No	Yes	Yes	—	1/2	1/2	Yes	No	No	**$299**
PROSAT	390	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Mul.,Mat.,Dis.	-/1	1/1	Yes	No	No	**NA**
REALISTIC	SR2012	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mul.,Mat.,Dis.	1/3	1/3	Yes	No	Yes	**$600**
STS	SR105	No	Yes	Yes	Yes	Yes	No	No	No	Yes	—	-/1	-/1	No	No	No	**$499**
STS	SR110	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Mul.,Mat.,Dis.	-/1	1/2	Yes	No	No	**$599**
STS	SR100 MK2	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Dig.	-/1	1/2	Yes	No	No	**$649**
STS	SR300	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Dig.	-/1	1/2	Yes	No	No	**$879**
TOSHIBA	TRX-120	Yes	Yes	Yes	Yes	Yes	Yes	Yes	**	Yes	All	-/1	1/2	No	No	No	**$1,499**
UNIDEN	UST-4200	Yes	Yes	Yes	No	Yes	No	No	Yes	Yes	—	-/-	-/-	No	No	No	**$699**
UNIDEN	UST-4400	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.	-/2	-/1	Yes	No	No	**$999**
UNIDEN	UST-4800	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.	-/2	-/1	Yes	No	No	**$1,399**
WINEGARD	RX-1020	No	Yes	No	No	Yes	No	NA	NA	Yes	Mat.,Dis.	-/1	-/1	No	No	No	**NA**
ZENITH	ZS-2000	Yes	Yes	Yes	Yes	Yes	Yes	Opt.	No	Yes	Dig.	-/1	-/1	No	No	No	**$897**
ZENITH	ZS-6000U	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Mat.,Dis.,Dig.	2/2	1/1	Yes	No	Yes	**$1,370**

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PVS-350 1 Lux, Digital **$1238**

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12x1 Zoom **CALL**

VL-C73 8x1 Zoom . . . CALL
VL-C77 SVHS-C . . . . CALL
$100 Rebate

PANASONIC

PV-460
10x1 Zoom
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A/V dub
Day, date, time **$1188**

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PVS-550/560 . . . . . CALL
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CVT-72
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PV-425
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PV-430
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1 Lux, Digital Effects
Flying Erase Head **$1138**

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PV-110 . . . . . $748
PVS-160 Hi Fi . . . . . CALL

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C-50 . . . . . CALL
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SONY

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Digital Super Imposer
2 Pounds!! **$1128**

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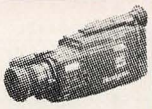

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GRS-55 **$988**
GRC-40 **$848**
GRC-35 **$768**

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Hi Fi Sound, 4 Lux
8x1 Zoom **CALL**
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Hi Fi Sound
CCD-F-35 . . . . . **$798**
CCD-F-50 . . . . . **CALL**

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AUDIO FOR VIDEO

BY RON GOLDBERG

NEC PLD-910

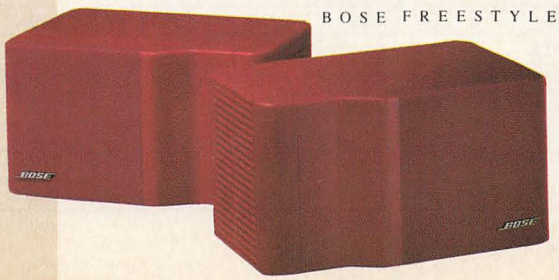
Light travels faster than sound, so it's only fitting that until now, most new video enhancements were aimed at your eyes and not your ears. However, the days of monaural soundtracks bravely attempting a convincing performance through a speaker worthy of a transistor radio seem far behind us. As a browse through the first five sections of this guide will show you, audio for video is one of the hottest product categories in home entertainment, and rightfully so. Perhaps no other hardware upgrade will bring so dramatic an improvement to your home theater system, or do more to make your 25-inch set a legitimate movie screen.

The entire video sound universe revolves around two terms: Dolby Surround and MTS (multichannel television sound). The leading movie producers now record, mix and release their major motion pictures using Dolby, which means that with proper playback equipment, your A/V system can supply all the sound that the movie's creators intended. Yes, you'll hear bullets whizzing from left to right, starships overtaking you from behind and mosquitoes buzzing all around . . . if your system is so equipped. If not, there's no need to worry; all the encoded software plays back on most any system. Hearing a Dolby Surround-encoded program through a small TV speaker, however, is something like watching a widescreen movie on a pocket portable. Sure it's possible, but. . . .

SOUND TAKES CENTER STAGE

Video's other audio step up, MTS, now appears on 26% of the sets sold in the US, and on a sizable percentage of VCRs. And, while too many broad-

BOSE FREESTYLE



casters and program producers still treat stereo with relative indifference, there's enough *good* MTS programming out there (*Star Trek: The Next Generation*, for example) to make it an exciting feature.

Fitting either of these two audio upgrades into a video system needn't be an extravagant affair. There are solutions for every room size and budget, and even the simplest scheme will pay off with noticeable dividends. If you're willing and able to shoot for the moon, the more sophisticated systems will not only decode Dolby Surround, but add ambiance and digital sparkle to compact discs, tapes and records. Your first move is to define your needs. For those who simply time-shift *Late Night with David Letterman*, a small pair of powered speakers might do quite nicely. Even if you're getting by with a reliable old non-stereo 19-inch television set, adding an MTS decoder and extra speakers (under $400) would make an astounding difference. If your goal is to create the living room bijou effect, think about an A/V system with more sonic possibilities and power. As a glance through the

Lexicon's streamlined digital surround processor, model CP-2.

A/V RECEIVERS

MANUFACTURER	MODEL NO.	AMPLIFIER (watts per channel)	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUPUT SETS	NO. S-VIDEO INPUTS/OUTPUTS	NO. RF INPUTS	LEARNING REMOTE	AUDIO EQUALIZER	VIDEO ENHANCER	SURROUND SOUND	DOLBY SURROUND DECODER	DOLBY PRO LOGIC	SYNTHETIC STEREO	VIDEO DUBBING	NO. AM/FM PRESETS	TV TUNER (no. channels)	CABLE READY	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
CARVER	AVR100	150/80	7/5	7/6	-/-	2	No	Yes	No	Yes*	No	No	No	Yes	6/6	—	No	6x19x17;35	**$1,000**
HARMAN KARDON	hk880	60	4/3	5/5	-/-	—	No	No	No	No	No	No	No	Yes	6/12	—	No	5x17x15;22	**$799**
HARMAN KARDON	hk990	90	6/5	5/5	-/-	—	No	No	No	No	No	No	No	Yes	6/12	—	No	5x17x15;28	**$1,099**
JVC	RX-701VBK	70/12	2/2	6/6	-/-	—	No	Yes	No	Yes	Yes	No	No	No	40	—	No	5x17x15;24	**NA**
JVC	RX-801VBK	90/12	2/2	6/6	-/-	—	No	Yes	No	Yes	Yes	No	No	No	40	—	No	5x17x15;24	**NA**
JVC	RX-901VBK	90/15	3/3	6/6	3/1	—	Yes	Yes	No	Yes	Yes	Yes	No	No	40	—	No	5x17x15;NA	**NA**
JVC	RX-1010VTN	110/15	3/3	6/6	3/1	—	Yes	Yes	No	Yes	Yes	Yes	No	No	40	—	No	5x17x15;NA	**NA**
KENWOOD	KR-V6010	70/5	2/2	5/5	-/-	—	No	Yes	No	No	Yes	No	No	Yes	20	—	No	5x17x11;16	**$399**
KENWOOD	KR-V7010	80/10	2/2	6/6	-/-	—	No	Yes	No	No	Yes	No	No	Yes	20	—	No	5x17x12;18	**$499**
KENWOOD	KR-V8010	100/20	3/3	7/7	-/-	—	No	Yes	No	Yes	Yes	No	No	Yes	20	—	No	6x17x17;27	**$650**
KENWOOD	KR-V9010	130/20	4/4	7/7	2/1	—	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	20	—	No	6x17x17;32	**$850**
LUXMAN	R-117	170	3/3	7/7	-/-	1	No	No	No	No	No	No	No	No	20	—	Yes	6x17x16;35	**$1,200**
MARANTZ	RS 3557	100/10	2/2	5/5	-/-	2	No	No	Yes	Yes	Yes	No	Yes	Yes	30	—	Yes	NA;NA	**$700**
MARANTZ	RS 3559	125/10	3/3	5/5	-/-	3	No	No	Yes	Yes	Yes	Yes	Yes	Yes	30	—	Yes	NA;NA	**$1,000**
MITSUBISHI	M-AV3	80	4/1	3/4	-/-	—	Yes	No	No	Yes	Yes	No	Yes	Yes	8/8	—	No	6x17x16;22	**$600**
MITSUBISHI	M-AV2	80	4/1	3/4	2/1	—	Yes	No	No	Yes	Yes	No	Yes	Yes	8/8	—	No	6x17x16;21	**$800**
MITSUBISHI	M-AV1	125	4/1	3/4	2/1	—	Yes	No	No	Yes	Yes	No	Yes	Yes	8/8	—	No	6x17x16;26	**$1,000**
NAD	7600	150	1/1	6/6	-/-	—	No	No	No	No	No	No	No	No	16	—	No	6x17x16;34	**$1,599**
NIKKO	AVR-65	65	2/1	5/4	-/-	2	No	No	No	No	No	No	No	Yes	20	139	Yes	4x17x13;23	**$899**
ONKYO	TX-890/M	125	2/2	6/6	-/-	1	Yes	No	No	No	No	No	No	No	20	—	Yes	6x18x17;33	**$880**
ONKYO	TX-SV7M	90/20	2/2	5/5	-/-	2	Yes	No	No	Yes	Yes	No	Yes	Yes	12/12	13	Yes	6x19x17;31	**$1,050**
PHILIPS	FR780	70	4/3	9/4	-/-	1	No	No	No	No	No	No	No	Yes	19	—	No	6x17x15;22	**$550**
PHILIPS	FR880	75/15	4/3	9/4	-/-	1	No	Yes	No	Yes	Yes	No	No	Yes	19	—	No	6x17x15;22	**$649**
PHILIPS	FR980	125/15	4/3	9/4	-/-	1	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	19	—	Yes	6x17x15;32	**$1,099**
PIONEER	VSX-4400	100/15	3/3	4/4	-/-	—	No	Yes	Yes	No	Yes	No	Yes	Yes	30	—	No	5x17x16;NA	**$560**
PIONEER	VSX-4500S	100/15	3/3	4/4	-/-	—	No	Yes	Yes	No	Yes	No	Yes	Yes	30	—	No	5x17x16;NA	**$610**
PIONEER	VSX-5400	100/15	3/3	4/4	-/-	—	No	Yes	Yes	Yes	Yes	No	Yes	Yes	30	—	No	5x17x16;22	**$650**
PIONEER	VSX-5500S	100/15	3/3	4/4	-/-	—	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	30	—	No	5x17x16;22	**$710**
PIONEER	VSX-7500S	125/30	6/6	5/5	4/4	—	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	30	—	No	6x17x17;26	**$900**

*All specifications are manufacturer's data, not APEL test measurements. * Sonic Holography. ** Plus a 30-watt center-channel amp.*

accompanying sound component and self-powered speaker charts will show, there's plenty of room for compromise between the two extremes.

Keep in mind that the room is an active partner in successfully upgrading a video sound system. A surround setup will require at least three and preferably four to six speakers. The size and shape of the viewing area (not to mention your budget) will help determine how extensive a system you'll need. Also remember that sound quality is a highly subjective experience; one man's percussion from heaven is another man's drum roll from hell. Your speakers perform the same key role for sound that your monitor performs for pictures. Choose them carefully; even the best electronics won't make bad speakers sound good. Once you've determined how many speakers your setup warrants, you'll have a head start in figuring out which hardware best suits your needs.

WHAT'S NEW

Surround *Plus*—The code words are Dolby Pro Logic. Pro Logic and its competitors (see "The Great Surround Sound Debate," Sept. '89 *VR*) electronically steer directional sound signals to the appropriate speakers to create the desired effect. It's basically a new and improved version of the Dolby Stereo sound that became popular in movie theaters in the late '70s. In addition to spreading ambient sounds, Pro Logic includes a center-screen channel that locks the dialogue on screen. Rising to Dolby's second tier requires either a Pro Logic decoder and an additional amp for the surround channels, or an A/V receiver incorporating Pro Logic. Current design trends lean toward this second approach. Denon, NEC, Marantz and JVC are but a few of the companies with Pro Logic-equipped A/V receivers.

Speakers from Space—Many videophiles don't have the room to set up an elaborate surround system, so designers have come up with several more-than-meets-the-ear concepts. These speaker systems will work together with the acoustics of your viewing room to produce big sound out of small packages. A typical approach involves aiming the drivers toward the rear or sides of the speaker enclosure, giving the impression of a wide soundfield while taking up a minimum of space. Other systems break the traditional floor-standing speaker into several parts: a subwoofer, which handles low-frequency sound and can be hidden almost

A/V RECEIVERS

MANUFACTURER	MODEL NO.	AMPLIFIER (watts per channel)	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUPUT SETS	NO. S-VIDEO INPUTS/OUTPUTS	NO. RF INPUTS	LEARNING REMOTE	AUDIO EQUALIZER	VIDEO ENHANCER	SURROUND SOUND	DOLBY SURROUND DECODER	DOLBY PRO LOGIC	SYNTHETIC STEREO	VIDEO DUBBING	NO. AM/FM PRESETS	TV TUNER (no. channels)	CABLE READY	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
PIONEER	VSX-9500S	125/30**	6/6	5/5	4/4	—	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	30	—	No	6x17x17;27	**$1,050**
REALISTIC	AV-900	35	3/3	4/4	-/-	3	Yes	No	Yes	No	No	No	No	Yes	8/8	140	Yes	4x17x13;NA	**$600**
SANSUI	RZ-5000	60	2/2	4/2	-/-	—	No	No	No	No	No	No	No	Yes	30	—	No	5x17x13;21	**$430**
SANSUI	RZ-7000	70	2/2	4/2	-/-	—	No	Yes	No	No	No	No	No	Yes	30	—	No	5x17x13;22	**$570**
SCOTT	RS1000	100	1/1	4/4	-/-	—	No	Yes	No	Yes	No	No	No	No	12	—	No	NA;NA	**$350**
SHARP	SA-R55AV	55	1/1	4/4	-/-	1	No	Yes	No	Yes	No	No	No	No	20/10	—	No	5x17x11;NA	**$380**
SHARP	SA-R75AV	75	3/3	4/4	-/-	1	No	Yes	No	Yes	No	No	No	No	20/10	—	No	5x17x11;NA	**$430**
SHERWOOD	RA-1240R	70	2/1	5/1	-/-	—	No	Yes	No	Yes	No	No	No	No	30	—	No	5x17x15;20	**$350**
SHERWOOD	RV-1340R	100/20	2/1	5/1	-/-	—	No	Yes	No	Yes	Yes	No	No	No	30	—	No	5x17x15;33	**$540**
SHERWOOD	RV-1770R	125/25	4/4	5/1	-/-	—	Yes	Yes	No	Yes	Yes	Yes	No	No	30	—	No	NA;NA	**$699**
SONY	STR-AV710	55	2/2	5/5	-/-	—	No	Yes	No	Yes	No	No	No	No	30	—	No	5x17x12;15	**$350**
SONY	STR-AV910	100/20	2/2	5/5	-/-	—	No	Yes	No	Yes	Yes	No	No	No	30	—	No	5x17x14;21	**$480**
SONY	STR-AV1010	120/20	3/3	5/5	-/-	—	No	Yes	No	Yes	Yes	No	No	No	30	—	No	5x17x14;21	**$700**
SONY	STR-D2010	130/15	3/3	5/5	2/2	—	Yes	Yes	No	Yes	Yes	No	No	No	30	—	No	5x17x14;27	**$1,100**
SONY	STR-GX7ESII	120	3/3	5/5	2/2	—	Yes	No	No	No	No	No	No	No	36	—	No	5x17x15;18	**$750**
SONY	STR-GX9ES	130	3/3	5/5	2/2	—	Yes	No	No	No	No	No	No	No	20	—	No	6x17x17;38	**$1,000**
SONY	STR-GX10ES	150	3/3	5/5	2/2	—	Yes	No	No	No	No	No	No	No	20	—	No	6x17x17;39	**$1,200**
TEAC	AG-75	75	1/1	4/4	-/-	—	No	No	No	Yes	No	No	No	No	16	—	No	4x17x12;16	**$400**
TECHNICS	SA-R477	100/5	2/2	4/4	-/-	—	No	Yes	No	Yes	Yes	No	No	No	24	—	No	5x17x12;18	**$530**
TECHNICS	SA-R530	100/5	3/3	5/5	-/-	—	Yes	Yes	No	Yes	Yes	No	No	No	24	—	Yes	5x17x11;20	**$700**
VECTOR RESEARCH	VRX-3600R	40	3/2	2/2	-/-	1	No	No	No	Yes	No	No	No	Yes	20	—	No	5x17x14;15	**$320**
VECTOR RESEARCH	VRX-5200R	50	2/2	4/4	-/-	1	No	No	No	Yes	No	No	No	Yes	20	—	No	5x17x14;17	**$370**
VECTOR RESEARCH	VRX-6200R	65	2/2	4/4	-/-	1	No	No	No	Yes	No	No	No	Yes	16	—	No	5x17x14;20	**$450**
VECTOR RESEARCH	VRX-8200R	110	3/2	5/5	-/-	2	No	No	No	Yes	No	No	No	Yes	20	—	No	6x17x16;24	**$660**
VECTOR RESEARCH	VRX-9200R	120/40	3/2	5/5	-/-	2	No	No	No	Yes	Yes	No	No	Yes	20	—	No	6x17x16;26	**$850**
YAMAHA	RX-830	70/15	2/2	6/6	-/-	—	Yes	No	No	Yes	Yes	No	No	No	16	—	No	5x17x9;17	**$599**
YAMAHA	RX-930	85/25	3/3	8/4	-/-	—	Yes	No	No	Yes	Yes	No	Yes	No	16	—	No	6x17x15;24	**$849**
YAMAHA	RX-1130	125/30	3/3	8/4	3/3	1	Yes	No	No	Yes	Yes	No	Yes	No	16	—	No	6x17x18;32	**$1,199**

*All specifications are manufacturer's data, not APEL test measurements. * Sonic Holography. ** Plus a 30-watt center-channel amp.*

anywhere in the room, and "satellites," tiny cubes designed for mid- and high-frequency reproduction, which can be easily squeezed into any viewing room. Notable companies working in this area include Bose (models AM-5 and SE-5), Cambridge (Ensemble) and NHT (Model 1 and Octave subwoofer).

Pretty Powereds—While self-powered (or active) loudspeakers haven't really changed all that much lately, their enclosures have evolved at a very quick pace. Several self-powered speaker manufacturers now offer their products in red, gray and white, in addition to traditional black.

Acoustics to Go—A growing movement in audio for video is the use of ambiance generators that trick the ear into perceiving a sound field bigger than the viewing room. These components, which hook up between a VCR and an audio system, add reverb, time delay and other secret ingredients to make your listening area an acoustically malleable space. Many of these clever digital devices also include Dolby Pro Logic or the equivalent, effectively giving you the best of both worlds.

PRICE SPREAD

Low ($250-$400)—Depending on equipment you may already own (such as an extra pair of speakers), there are low-budget Hi-Fi options aplenty. You can either get a basic surround or MTS decoder, perhaps with built-in amplification for the rear or front channels. A set of good self-powered speakers is another wise investment (they're always handy for summer homes, patios, etc.). If you're starting from scratch, or plan to use this purchase as a starting point for further upgrades, get the speakers now. Even an old mono TV sounds great through a set of quality drivers. If you already have a second set of speakers from your stereo system, consider a decoder with an open-ended design, which will allow you to add more power or additional speakers later.

Mid ($400-$800)—In this price range, there are a good number of Dolby Pro Logic decoders, many with internal amplification. Keep in mind that if a decoder is unamplified, you'll need an auxiliary amp (and, of course, a second pair of speakers). A good bet here is an A/V receiver that incorporates Pro Logic; this way you get the decoder, the amp and an FM radio tuner in one housing. If your A/V system already includes the Hi-Fi audio basics, look for a stand-alone Pro Logic decoder, which may also offer a few ambient extras that an A/V receiver might lack.

High ($800 and up)—This is *killer home theater* territory, where subwoofers, multi-

SOUND PROCESSORS

MANUFACTURER	MODEL NO.	STEREO	AUDIO INPUTS/OUTPUTS	VIDEO INPUTS/OUTPUTS	S-VIDEO INPUTS/OUTPUTS	AUDIO MIXING	AMPLIFIER POWER (front/rear, watts per channel)	DISTRIBUTION AMP	DOLBY SURROUND	DOLBY PRO LOGIC	MATRIX SURROUND	THEATER EFFECT	SURROUND SOUND	SYNTHETIC STEREO	AUDIO NOISE REDUCTION	EQUALIZATION	VIDEO ENHANCEMENT	REMOTE CONTROL	DIMENSIONS: WEIGHT (HxWxD, to nearest inch, pounds)	PRICE
ARCHER	15-1279	Yes	2/2	2/2	-/-	Yes	5/5	Yes	Yes	No	No	No	Yes	No	No	No	No	No	3x10x10;18	**$130**
AUDIOSOURCE	SS1	Yes	2/3	-/-	-/-	No	-/30	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	No	No	2x17x9;7	**$170**
AUDIOSOURCE	SS One/II	Yes	2/3	-/-	-/-	No	-/30	No	Yes	No	Yes	Yes	Yes	No	Yes	Yes	No	No	2x17x9;7	**$200**
AUDIOSOURCE	SS Two	Yes	2/3	-/-	-/-	No	-/15	No	Yesl	No	Yes	Yes	Yes	No	Yes	Yes	No	No	3x17x11;8	**$250**
CARVER	CT-17	Yes	7/7	2/2	-/-	Yes	-/-	No	Yes	Yes	Yes*	Yes	Yes	Yes	No	No	No	Yes	4x19x12;NA	**$800**
dbx	CX1	Yes	5/3	2/1	-/-	No	-/-	No	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	No	4x17x16;17	**$1,500**
DENON	AVC-700	Yes	5/3	3/2	2/2	Yes	55/18	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	6x17x15;20	**$600**
DENON	AVC-2000	Yes	14/9	6/4	3/2	Yes	75/25x3	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	7x17x16;33	**$1,000**
FISHER	ASR-875	No	1/2	5/2	-/-	No	-/30	No	Yes	No	Yes	Yes	Yes	Yes	No	No	No	Yes	NA;NA	**$400**
FISHER	ASR-975	Yes	1/2	5/2	1/1	No	20/20	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	Yes	NA;NA	**$600**
FOSGATE	DSM3603	Yes	5/1	5/1	-/-	No	-/40	No	No	No	Yes	Yes	Yes	Yes	No	Yes	No	Yes	3x17x12;11	**$549**
FOSGATE	DSM3606	Yes	2/1	-/-	-/-	No	-/40	No	Yes	No**	Yes	Yes	Yes	Yes	No	Yes	No	Yes	3x17x12;11	**$629**
FOSGATE	DSM3608	Yes	2/1	-/-	-/-	No	-/40	No	Yes	No**	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	3x17x12;11	**$999**
FOSGATE	DSM3610	Yes	5/1	-/-	-/-	No	-/-	No	Yes	No**	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	3x17x12;11	**$1,429**
JVC	SU-A30	Yes	1/1	-/-	-/-	No	-/10	No	Yes	No	Yes	No	Yes	No	No	No	No	Yes	2x17x11;8	**$235**
JVC	SU-A400	Yes	1/1	-/-	-/-	No	-/10	No	Yes†	No	Yes	No	Yes	No	No	No	No	Yes	2x17x11;8	**$305**
KENWOOD	SS-78	No	1/1	1/1	-/-	No	-/15	No	Yes†	No	Yes	Yes	Yes	Yes	No	No	No	Yes	3x17x11;8	**$249**
KENWOOD	KA-V1000R	Yes	6/6	6/6	1/1	Yes	80/20	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	6x17x17;30	**$849**
KENWOOD	KA-V7000	Yes	6/6	6/6	4/2	Yes	105/20	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	6x18x17;34	**$999**
HEATH	AD-2520	Yes	1/1	1/1	-/-	No	-/20	No	Yes	No	No	No	Yes	Yes	No	No	No	No	3x17x10;11	**$200**
LEXICON	CP-1	Yes	6/10	-/-	-/-	No	-/-	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	Yes	3x17x13;11	**$1,200**
LEXICON	CP-2	Yes	1/1	-/-	-/-	No	-/-	No	Yes	Yes	No	No	Yes	Yes	No	No	No	Yes	3x17x13;11	**$895**
LUXMAN	F-105	Yes	8/3	3/2	-/-	No	-/25	Yes	Yes	No	Yes	Yes	Yes	Yes	No	No	No	Yes	3x17x12;11	**$600**
LUXMAN	G-007	Yes	8/3	3/2	-/-	No	-/25	Yes	Yes	No	Yes	No	Yes	Yes	No	Yes	No	Yes	4x14x14;12	**$850**
MEMOREX	DS-10	Yes	3/2	-/-	-/-	No	-/20	No	Yes	No	No	No	No	Yes	Yes	No	No	No	3x10x10;10	**$149**
NEC	AV-210	Yes	2/1	2/1	-/-	No	-/20	No	Yes	No	Yes	Yes	Yes	No	No	No	No	Yes	3x17x8;9	**$299**
NEC	PLD-310	Yes	1/1	-/-	-/-	No	-/-	No	Yes	Yes	Yes	Yes	Yes	No	No	No	No	No	2x17x13;13	**$449**
NEC	PLD-710	Yes	6/3	4/2	-/-	No	30/30	No	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes	3x17x14;15	**$599**

*All specifications are manufacturer's data, not APEL test measurements. *Sonic Holography. **Proprietary steering logic. †Variable delay.*

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Below is a letter from our company president, Major Lehmann, published in the September 1987 issue of Video Magazine.

NOT JUST VIDEO

Video Magazine
460 W. 34 Street, N.Y.C.

On cam scams

In "Stock Splitting Cam Scams" ("Off the Air," July '87), Doug Garr reports on the fraudulent sales tactics sometimes practiced by video equipment stores and mail order houses. By bringing these facts to light, you help readers better protect themselves from being ripped off. Mail order houses that advertise products honestly are constantly at a disadvantage. There is an overabundance of "bait and switch" houses and others that mislead customers with false advertising. I speak for honest mail order houses when I applaud you for printing such an article.

Major Lehmann
President, Not Just Video, Inc.
New York, N.Y.

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ple speakers, Pro Logic decoders and ambiance generators hold sway. In addition to Pro Logic, most of the products in this price range offer a choice of preprogrammed sonic *spaces* which, when combined with additional speakers, will turn a living room into the aural equivalent of a cathedral. Or Carnegie Hall. Or Tom Jones' shower . . . well, not really. Some of the upper-crust components use modular design, which means that several of them stack together and operate as a single unit. Others are self-contained, and only need additional speakers for full effect.

Yamaha's RX-1130 and its learning remote: a versatile A/V receiver.

BUYING TACTICS

• Go with what you know. Always bring along some familiar tapes or discs (all digital, if possible) when auditioning sound systems. You'll need a steady reference point when judging different setups.

• Keep your viewing room in mind. Do the speakers you're listening to require critical placement (in corners or directly against a wall) or can they go almost anywhere? Some speakers need to reflect sound directly off a wall to be effective. Is this a problem in your room?

• Silence is golden. Listen to quiet passages. Is the system you're considering free from hum and electronic hiss? Similarly, are the loud passages clear and undistorted, or do they break up under duress?

• Bigger isn't necessarily better. You may not need gobs of power for surround speakers, especially in a smaller room. Remember: The rear (surround) channels are meant to reinforce the main speakers and should never overpower them.

• Is it easy to work? A remote control is a

SOUND PROCESSORS

MANUFACTURER	MODEL NO.	STEREO	AUDIO INPUTS/OUTPUTS	VIDEO INPUTS/OUTPUTS	S-VIDEO INPUTS/OUTPUTS	AUDIO MIXING	AMPLIFIER POWER (front/rear, watts per channel)	DISTRIBUTION AMP	DOLBY SURROUND	DOLBY PRO LOGIC	MATRIX SURROUND	THEATER EFFECT	SURROUND SOUND	SYNTHETIC STEREO	AUDIO NOISE REDUCTION	EQUALIZATION	VIDEO ENHANCEMENT	REMOTE CONTROL	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
NEC	PLA-710	Yes	6/3	4/2	-/-	No	60/30x3	No	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes	NA;NA	**$699**
NEC	AVX-910	Yes	5/3	5/3	2/2	No	-/-	No	No	No	No	No	No	No	Yes	No	Yes	Yes	3x17x13;16	**$699**
NEC	AVD-700E	Yes	6/4	11/8	-/-	Yes	-/-	No	Yes	No	Yes	Yes	Yes	No	No	No	No	Yes	3x17x13;16	**$729**
NEC	PLD-910	Yes	1/4	-/-	-/-	No	-/-	No	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes	3x17x13;17	**$1,000**
OPTONICA	SM-A75	Yes	8/4	4/4	-/-	No	35/35	No	Yes	No	Yes	Yes	Yes	No	No	No	No	Yes	NA;NA	**$600**
PHILIPS	RV450PRO	Yes	1/2	-/-	-/-	No	-/15	No	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	Yes	NA;NA	**$379**
PIONEER	SP-700D	Yes	1/1	1/1	-/-	No	-/-	No	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	3x17x13;NA	**$700**
PROTON	SD-1000	Yes	4/9	1/1	-/-	No	-/-	No	No	No	Yes	Yes	Yes	Yes	Yes	No	No	Yes	NA;NA	**$999**
RHOADES	TA-1001	Yes	1/1	-/-	-/-	No	-/5	No	Yes	No	Yes	Yes	Yes	No	No	No	No	No	2x8x6;NA	**$130**
SANSUI	DS-77	Yes	2/2	1/1	-/-	No	10	Yes	No	No	Yes	Yes	Yes	Yes	No	No	No	Yes	3x17x10;9	**$400**
SANYO	SAV200	Yes	1/1	-/-	-/-	No	-/20	No	Yes†	No	Yes	Yes	Yes	No	No	No	No	Yes	3X17X8;NA	**NA**
SHERWOOD	ES-1280	Yes	1/1	-/-	-/-	No	-/20	No	Yes	No	Yes	Yes	Yes	Yes	No	No	No	Yes	3x17x10;9	**$239**
SHERWOOD	A1-1210R	Yes	7/7	1/1	-/-	No	100/-	No	No	No	No	No	Yes	No	No	No	No	Yes	5x17x13;NA	**$370**
SHURE HTS	HTS5000	Yes	2/6	-/-	-/-	No	-/-	No	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	Yes	2x17x15;12	**$749**
SHURE HTS	HTS5200	Yes	2/6	-/-	-/-	No	-/-	No	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	Yes	2x17x15;12	**$1,000**
SHURE HTS	HTS5300	Yes	2/6	-/-	-/-	No	-/-	No	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	Yes	2x17x15;12	**$1,200**
SONY	SDP-777ES	Yes	1/1	4/4	2/1	No	-/-	No	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes	3x17x14;13	**NA**
SURROUND SOUND	1000	Yes	1/3	-/-	-/-	No	-/20	No	Yes	No	Yes	Yes	Yes	Yes	Yes	No	No	Yes	3x17x13;13	**$249**
SURROUND SOUND	4000	Yes	4/8	4/2	-/-	No	-/45	No	Yes	No	Yes	Yes	Yes	Yes	Yes	No	No	Yes	3x17x14;15	**$599**
SURROUND SOUND	4000 II	Yes	4/4	4/2	-/-	No	-/45	No	Yes	No	Yes	Yes	Yes	Yes	Yes	No	No	Yes	3x17x13;17	**$699**
SURROUND SOUND	4500	Yes	4/6	4/2	-/-	No	-/-	No	Yes	No	Yes	Yes	Yes	Yes	Yes	No	No	Yes	3x17x13;13	**$799**
TECHNICS	SH-AV40	Yes	1/1	4/1	-/-	No	-/20	No	Yes	No	Yes	Yes	Yes	Yes	No	No	No	Yes	3x17x8;NA	**$220**
TECHNICS	SU-AV55	Yes	7/3	4/3	1/1	No	50/10	Yes	Yes†	No	Yes	Yes	Yes	Yes	No	No	No	Yes	5x17x14;NA	**$730**
TOSHIBA	XB-1000	Yes	10/4	4/2	-/-	Yes	50/50	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	Yes	7x17x17;23	**$900**
YAMAHA	DSR-100 PRO	Yes	1/1	-/-	-/-	No	-/-	No	Yes†	Yes	No	Yes	Yes	Yes	No	No	No	Yes	3x17x13;9	**$599**
YAMAHA	DSP-1	Yes	2/1	-/-	-/-	No	-/-	No	Yes	No	Yes	Yes	Yes	Yes	No	No	No	Yes	3x17x12;10	**$699**
YAMAHA	DSP-100U	Yes	1/4	1/1	-/-	No	-/-	No	No	No	Yes	Yes	Yes	Yes	No	No	No	Yes	3x17x13;10	**$699**
YAMAHA	DSP-3000	Yes	7/4	1/1	-/-	No	-/-	No	Yes	No	Yes	Yes††	Yes	Yes	No	No	No	Yes	4x17x14;21	**$1,899**

*All specifications are manufacturer's data, not APEL test measurements. **Proprietary steering logic. †Variable delay. ††20 ambiance settings.*

very good idea for a surround system, because you can sit directly in the viewing area and make your adjustments from the proper audio perspective. Better components react to their remotes with clear, descriptive graphic displays.

• Will it work at home? When auditioning an A/V receiver or surround decoder, make sure to test it with speakers similar to the ones you own.

• Develop a game plan. There's no need to shoot for the stars straight away. If you're on a budget, build the setup one step at a time. Make flexibility a primary concern. Can you add more speakers later? Can you bridge the amplifier with another amp to add power? Think modular: You want to buy equipment that will still be in your chain after subsequent upgrades. Dolby Surround and MTS are here to stay, so make them the heart of the system and build from there.□

TV TUNERS / MTS DECODERS

MANUFACTURER	MODEL NO.	MTS/SAP DECODER	MPX JACK	RADIO	NO. TV CHANNELS	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	STEREO	NO. AUDIO INPUT SETS	NO. AUDIO OUTPUT SETS	NO. SPEAKER TERMINAL SETS	AMPLIFIER (watts per channel)	SIMULATED STEREO	CABLE READY	STATION PRESETS	REMOTE CONTROL	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
JBL	TC-1	Yes	No	No	178	2	1	Yes	2	2	—	—	No	Yes	Yes	Yes	4x18x15;NA	$995
ORA	SDX1	Yes	Yes	No	—	1	—	Yes	1	1	—	—	No	No	No	No	NA;NA	$99
ORA	TU2	No	Yes	No	139	2	1	Yes	—	1	—	—	No	Yes	Yes	Yes	3x17x14;NA	$199
PANASONIC	PV-TA42	No	No	No	155	1	—	Yes	1	1	—	—	No	No	No	No	NA;NA	$190
PROTON	601T	Yes	No	No	139	3	4	Yes	3	2	—	—	No	Yes	No	Yes	3x17x14;13	$379
REALISTIC	TV-200	Yes	No	No	140	2	2	Yes	—	1	1	2.5	No	Yes	Yes	Yes	2x12x9;NA	$220
RECOTON	FRED I (V622)	Yes	No	No	—	1	—	Yes	2	2	—	—	No	No	No	No	2x11x6;NA	$50
RECOTON	FRED II (V623)	Yes	No	No	—	1	—	Yes	2	2	—	—	No	Yes	No	No	2x11x6;NA	$70
RECOTON	FRED III (V624)	Yes	No	No	—	1	—	Yes	1	1	1	12	No	Yes	No	No	3x13x7;NA	$100
RECOTON	V645	No	Yes	No	140	1	—	No	—	—	—	—	No	Yes	No	Yes	2x10x6;NA	$200
RHOADES	TE-800	Yes	Yes	No	—	—	—	Yes	1	1	—	—	Yes	No	No	No	2x8x5	$150
ZENITH	CV524	Yes	No	No	178	1	—	Yes	1	1	1	12	No	No	No	No	NA;NA	NA

All specifications are manufacturer's data, not APEL test measurements.

SELF-POWERED SPEAKERS

MANUFACTURER	MODEL NO.	WOOFER DIAMETER (in inches)	MIDRANGE DIAMETER (in inches)	TWEETER DIAMETER (in inches)	FULL RANGE DRIVERS (in inches)	BUILT-IN AMP POWER	WIRELESS	IMPEDANCE (in ohms)	DIMENSIONS (HxWxD, to nearest inch)	PRICE**
ALLISON	Mini 2P	4	—	2	—	15	No	10	7x5x4	$375
AR	Active Partners	4	—	2	—	12	No	NA	11x6x8	$270
AR	Powered Partners	4	—	2	—	15	No	NA	11x6x8	$400
AR	Studio Partners	8	—	1.25	—	16	No	NA	11x6x8	$470
BOSE	RoomMate II	4.5	—	—	—	—	No	NA	6x9x6	$229
BOSE	Video RoomMate	4.5	—	—	—	—	No	NA	6x9x6	$279
DATAWAVE	WS-7/S-7	—	—	—	—	2	Yes	NA	9x5x5	$200
INFINITY	VRS-2	8	—	1	—	25	No	NA	18x11x12	$499
KOSS	M/100 Plus	4.5	—	1	—	20	No	4	15x6x12	$260
NAD	8100	5	—	.8	—	40	No	NA	19x7x10	$248
REALISTIC	Minimus .9	5	—	1.25	—	5	No	NA	14x8x7	$100
REALISTIC	Minimus .8	—	—	—	4*	6	No	NA	7x5x5	$160
RECOTON	Wireless 100	—	—	—	4.5*	12	Yes	NA	9x6x6	$270
SONY	SRS-33	—	—	—	2*	1	No	NA	4x3x3	NA
SONY	SRS-55	—	—	—	2*	3	No	4	NA	NA
SONY	SRS-100	—	—	—	3*	10	No	4	NA	$200
SONY	SRS-150	—	—	—	4*	20	No	4	8x5x8	$200
SONY	SRS-200	—	—	—	4*	27.5	No	4	NA	$300
YAMAHA	NS-W2	10	—	—	—	40	No	8	14x18x12	$289

*All specifications are manufacturer's data, not APEL test measurements. *Dual. **Per pair.*

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Continued on page 144

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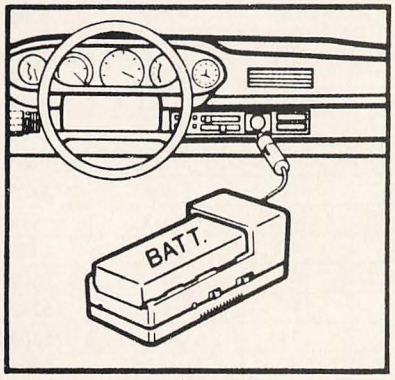
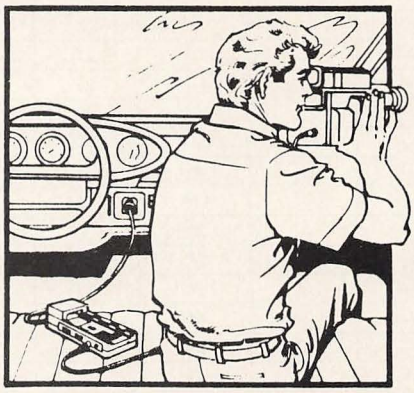


As a mobile battery charger.



As a mobile power supply.

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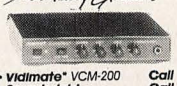

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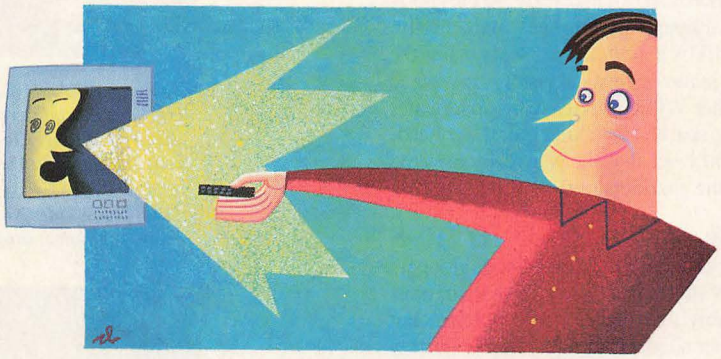
Use Your Remote Control to Uncover The Movies' Biggest Secrets and Screw-ups



SOME PEOPLE ARE STILL USING THEIR VCRs and laser videodisc players as if the machines were toasters. For years manufacturers have been including special effects capabilities on their VCRs and disc players that some folks just don't take advantage of.

Like reading a book or listening to a record, watching a movie on video can enable you to explore it in any way you want, backward, forward or frame by frame. Grab onto your remote control and the infrared beam can cut through (almost) all the secrets of the movies. How did they do that special effect? Isn't that a mistake they just made? Who's that unbilled "guest star"—is *he* really in this movie? Using the video playback features, you can easily locate the answers.

To give your button-thumb a real workout, here's a roundup of some of the all-time great remote-controllable movie scenes.

BY DAVID HAJDU

Illustration: Robert de Michiell

HOW'D THEY DO THAT?

At George Lucas' image factory, Industrial Light and Magic, cinematic illusions are developed and evaluated in terms of "temporal and primary imagery." In other words, most of the tricks will work if you don't look too hard. Sorry, George, with video slo-mo and freeze-frame, it's easy to see how virtually any special effect was done. You can pinpoint the exact frame where the live actor was replaced by the wax dummy, just before he melts—as in the unveiling of the ark near the end of *Raiders of the Lost Ark* (Paramount cassette, LV disc)—or his head blows up—as in *Scanners* (Nelson cassette, LV disc) or *Deadly Friend* (Warner cassette, LV disc).

A unique way to reveal F/X illusions with a VCR or disc player is to use reverse slow-motion. As a matter of fact, it's just about the *only* use for reverse slow-motion. With it, you can unravel the trickery of reverse-effect scenes—sequences that run *in reverse* in a movie, even though they may appear to be running forward.

A lot of horror pictures use reverse effects to give body movements an eerie, unnatural look. Corpses rising from graves are frequently shot with actors falling backward, then played back in reverse. Watch for this trick in almost any rising-dead scene done in the past decade. While you're looking at dead people, check out any swirling supernatural essence, too; it's occasionally superimposed in reverse, in order to appear more like supernatural essence and less like dry ice.

Poltergeist (MGM/UA cassette, LV disc) features a great example of this technique—in the scene in which some ghosts are walking down the living room steps, surrounded by supernatural essence. For this scene, director Tobe Hooper had the actors walk *up* the steps *backward*. On screen, the sequence is shown in reverse, so the ghosts appear to be moving forward, although appropriately unnaturally.

That's Entertainment! (MGM/UA cassette, LV disc) contains the greatest, glitziest reverse effect in movie-musical history. In a scene from *Neptune's Daughter*, Esther Williams rises from underwater into the air, with fiery, glowing sparklers sticking out of her headdress. Play it backward, and you'll see that she was really lowered into the water (which snuffed the sparklers out).

INCREDIBLE GOOFS

We don't mean Pee-wee Herman. We're talking about bloopers during production that somehow stayed in a finished movie. In most cases, the moviemakers probably knew about the problems, but released the movies anyway. After all, the errors occurred so quickly that audiences would never notice, or would they?

Intolerance (Video Yesteryear cassette), an undisputed masterpiece of silent-movie art, contains one of the biggest blunders in cinema history, though you really need slo-mo to see it. In a scene in ancient Babylon, a group of Persians are climbing over a wall. The segment was shot under the supervision of one of director D.W. Griffith's assistants, who's seen in ancient Babylon wearing a shirt and tie.

High Noon (Republic cassette; Criterion CAV disc) is another masterpiece with a whopper of a mistake that, until recently, I had never noticed in the literally dozens of times I watched the picture. The alternate soundtrack of commentary on the Criterion disc points out that during Thomas Mitchell's big speech in church, children appear in the pews, then disappear—then finally reappear, amen.

Not even Criterion, however, caught the slip-up in *Swing Time* (RKO cassette, LV disc; Criterion CAV disc). While Ginger Rogers teases Fred Astaire in the sarcastic song "A Fine Romance," Fred takes a few satisfying puffs from his pipe, then tucks the burning pipe in his jacket pocket and stays so cool that he never seems to notice.

Lost Horizon (RCA/Columbia cassette, LV disc), Frank Capra's 1937 classic, finds Ronald Colman lost in the mountains of Tibet after a blizzard. He rolls down a mountain where "no man" has ever set foot. But there must have been a woman, because there's a long set of footprints stretching across the snow-covered mountain.

Whenever Judy Garland turns her back in *The Wizard of Oz* (MGM/UA cassette, LV disc; Criterion CAV disc) freeze-frame. The length of her braids keeps changing throughout the picture. Ah, if she only had a wig. And see if you can keep tabs on all of Mickey

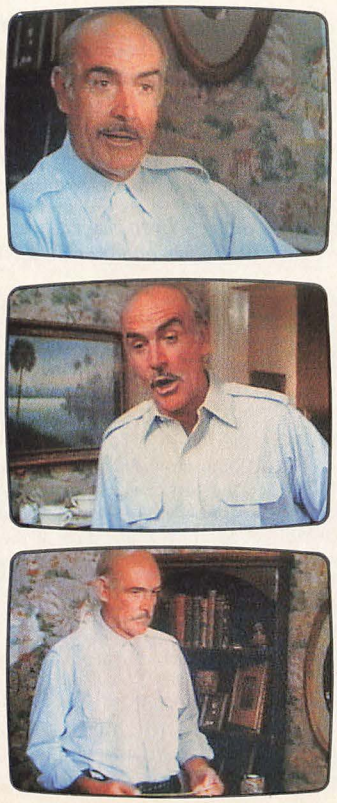
▲ ***Dummy up: Anne Ramsey loses weight and acquires a breakaway head (and longer locks) as she meets her doom in* Deadly Friend.**

▼ **High Noon** ***kids: Now you see 'em, now you don't, now you see 'em.***

▲ *In this chase scene from* **Diamonds Are Forever**, *the right wheels don't know what the left wheels are doing.*

▲ *The marquees they are a-changin': from* **Barfly** *to Bogart in less than three* **Cocktail** *minutes.*

▼ **Untouchable** *buttoning: Sean Connery comes undone.*



Rourke's hair-color changes in *Year of the Dragon* (MGM/UA cassette, LV disc).

In the 007 opus *Diamonds Are Forever* (CBS/Fox cassette, LV disc), catch the chase scene in which a car races through an alley on its right tires, then comes out the other end on its left.

One of this year's biggest video hits, *Cocktail* (Touchstone cassette, LV disc), also contains one of the biggest goofs. Entering a Manhattan building for an art show, Tom Cruise and Lisa Banes pass a movie theater showing *Barfly*. When they leave, the movie on the marquee has miraculously changed to *Casablanca*.

MINOR GAFFES

Often mistakes so minute end up in movies that almost no one catches them. Poor continuity is usually the culprit, but often cropping a picture for video screens may reveal more about the movie-making process than the director would have liked to have shared.

Look closely at the bottom of the screen during Lori Loughlin's supposed "nude" shower scene in *The New Kids* (RCA/Columbia cassette, LV disc) and you'll see not a lot of skin, but definitely a lot of bathing suit. Similarly, Ed Begley Jr.'s, ahem, "cup" is clearly visible during his birthday-suited *Invisible Man* parody in *Amazon Women on the Moon* (MCA cassette, LV disc).

When Kevin Costner goes to Sean Connery's home to enlist Connery in his war against gangsters in *The Untouchables* (Paramount cassette, LV disc), notice how Connery can make the top button of his shirt open or close, depending on the shot, *without using his hands*.

In David Cronenberg's remake of *The Fly* (CBS/Fox cassette, LV disc), the movie crew is reflected in the glass on one of scientist Jeff Goldblum's transporter pods.

Then there's that pesky boom mike that intrudes on Dennis Quaid's conversation with an older woman in *Suspect* (RCA/Columbia cassette, LV disc).

IS THAT WHO I THINK IT IS?

The face or the voice is familiar, but the performer is only on screen for a flash. Freeze-frame, and you'll find three kinds of unusual performances in dozens upon dozens of major movies: uncredited cameos by big stars; early appearances by stars before they became stars; doubles for stars you *think* you're seeing.

In *The Greatest Show on Earth* (Paramount cassette, LV disc), while Dorothy Lamour sings under the big top, the camera scans the circus audience. There, for about a second, are Lamour's *Road* pictures co-stars Bob Hope and Bing Crosby munching popcorn.

Notice the British agent who guides Indy to his chartered plane early in *Indiana Jones and the Temple of Doom* (Paramount cassette, LV disc)? Freeze him. He's Dan Aykroyd.

In *Bananas* (CBS/Fox cassette withdrawn, LV disc available), Woody Allen gets mugged on a New York City subway train by an unknown named Sylvester Stallone. But it all works out in *The Prisoner of Second Avenue* (Warner cassette). This time, Sly gets mugged by Jack Lemmon.

Jean Harlow died in 1937 before shooting had been completed for *Saratoga* (not available; tapeable from TV), so a double was used for the remaining scenes—often photographed from the back or in ways to disguise the replacement. But freeze the long shots. The double's a little younger and thinner.

Finally, there's that one freeze-frame phenomenon which I probably don't need to mention but I will anyway—the quickie nude scene: Jessica Lange in the 1976 remake of *King Kong* (Paramount cassette, LV disc); Kelly McGillis in *Witness* (Paramount cassette, LV disc); Julie Andrews in *S.O.B.* (CBS/Fox cassette); Charlton Heston in *Planet of the Apes* (Playhouse cassette); and other stars too numerous to mention.

You've just seen a small sampling of remote-controllable movie images available at your local video store, so now do *you* have any you'd like to share? If so, drop a line to Freeze-Frame Movies, *Video Review*, 902 Broadway, New York, NY 10010. The best of the bunch will be printed in upcoming issues. □

REVIEWS

LATEST MOVIES

BAMBI ★★★★

Animated feature. Supervising director: David R. Hand. 1942. Rated G. (Walt Disney cassette, 69 min., Hi-Fi mono, $26.99 for limited time only; Disney CLV disc, $29.99 for limited time only)

BY LEONARD MALTIN

Bambi is to contemporary animated features what the Hope Diamond is to those cubic zirconiums you see on the home shopping TV channels. In other words, it's the real thing: a great movie, a masterpiece of animation.

Even among Walt Disney's features, *Bambi* stands apart. It's quite unlike anything the Disney team had tackled before or has done since: a hymn to nature, a poem celebrating the seasons of life. That it does so in such a timeless, human way is a tribute to Felix Salten's original book and Walt Disney's innate sense of audience appeal.

Paralleling the life of a deer (from birth) to the cycle of seasons in the forest could have been sticky at worst and pretentious at best. *Bambi* threatens to succumb at times, but always manages to escape. The sheer beauty of its visions is contrasted with the presence of an unforgettable character named Thumper. That endearing, irresistible rabbit rescues the movie from self-seriousness with a sense of timing that's absolutely uncanny. He's the spirit of every mischievous child you've ever known, and his appeal is universal.

The infectious humor of Thumper is just one of the many emotions brought to life by Bambi. By the time it's over, *Bambi* has provided a cathartic experience—and taken us through a range of experiences rare for any movie, let alone an animated one. The death of Bambi's mother is genuinely upsetting, but it's not a cruel or manipulative moment; it's an integral part of the movie's theme—that life does (and must) go on.

Just the same, I'd caution any parent to think carefully before exposing this movie to young, impressionable children—or, at the very least, to be with them while they watch. *Bambi* is not an ordinary kiddie movie by any means. Its emotions—from utter sadness to sheer elation—make the experience of watching it so rich. *Bambi* leaves you with something, as few other cartoon features do. Its video transfer is superb, and its video release is genuine cause for celebration.

Leonard Maltin is a regular on TV's Entertainment Tonight *and the author of the bestselling* TV Movies & Video Guide.

Animal magnetism: Thumper, Bambi and friends offer a range of experiences rare for any movie.

LEAN ON ME ★★★

Morgan Freeman, Beverly Todd, Robert Guillaume. Directed by John G. Avildsen. 1989. Rated PG-13. (Warner cassette, 109 min., Hi-Fi stereo, DS, $89.95; Warner LV disc; CX stereo, $24.98)

BY JEFFREY LYONS

Movies depicting real-life characters, especially those who have made headlines in recent years, often sink to the level of superficial teleplays that sensationally or exploitatively re-create familiar events. They rarely get beneath the surface to investigate the motivations of such people.

Jeffrey Lyons is co-host of TV's Sneak Previews *and a critic for* USA Tonight.

BAMBI'S DOE-BOYS

Everyone knows the leading characters of such animated classics as *Bambi*, *Pinocchio*, *Snow White* and *Cinderella*, but the individual artists who brought them to life remain among Hollywood's least-acknowledged masters. *VR*'s Roy Hemming spoke with two of *Bambi*'s principal animators recently at the animation studios of Florida's Disney World. Ollie Johnston and Frank Thomas are both now retired after many decades with the Disney studios, but were called back to help supervise the mastering of the videotape transfer of *Bambi*.

VR: *Is it true that Walt Disney actually started work on* Bambi *before* Snow White and the Seven Dwarfs? *[*Snow White *was released in 1937 and* Bambi *six years later in 1943.]*

THOMAS: Yes, but only on the story, not the animation. Walt bought the rights in 1935 and the story people started working on *Bambi* soon after. But then they stopped when Walt decided to do *Snow White* first—and then we did *Pinocchio* and *Dumbo* before going back to *Bambi*. We all learned a lot about feature moviemaking in the interim, and I think *Bambi* benefited from that.

VR: *How many characters did each animator work on?*

JOHNSTON: That depended on the picture. Most of Walt's animators worked on multiple characters, but some of us concentrated on in-

Freeman as* Lean *and mean hero.

That's not the case with *Lean on Me*, a dramatic, superbly acted and really inspiring dramatization of the exploits of Joe Clark, the controversial principal of a high school in Paterson, New Jersey. Almost single-handedly, Clark expelled drug-dealing students, chronic malcontents and other troublemakers. With a trademark bullhorn and baseball bat, he restored order to the chaos of the school and got the students back where they belonged: in the classroom, studying.

Freeman, so convincing as "Fast Black," the pimp in *Street Smart*, and the drug counselor in *Clean and Sober*, is riveting as Clark—who takes over the school almost with a vengeance, defying convention, ignoring criticism and mocking skeptics. He orders, threatens and cajoles students to stay in school, to avoid the temptations of the streets, to make something of themselves.

If all of this evokes memories of *Stand and Deliver*, the 1988 Edward James Olmos movie, it's no accident. The messages of both movies—that inner-city kids can make it if they apply themselves and work doubly hard—are identical. But Freeman's characterization of Joe Clark isn't as saintly as Olmos' portrayal of calculus teacher Jaime Escalante in the earlier movie. Clark has flaws, is impulsive and makes mistakes. He gets into trouble, but he gets results.

Lean on Me is a powerful movie, and director Avildsen (*Rocky*, *The Karate Kid*) again proves how adept he is at making an underdog hero seem real.

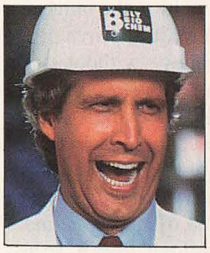
■

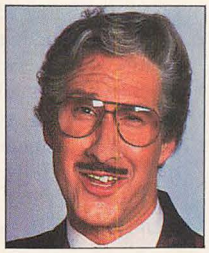
FLETCH LIVES ★★★

Chevy Chase, Julianne Phillips, Hal Holbrook, Cleavon Little, Richard Libertini, Richard Belzer. Directed by Michael Ritchie. 1989. Rated PG.
(MCA cassette, 95 min., Hi-Fi stereo, DS, $89.95)

BY ROY HEMMING

If ever a comic actor and a fictional character were tailor-made for each other,

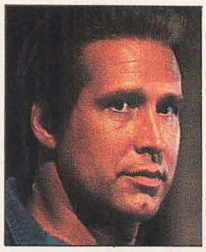


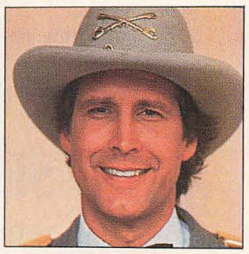


Chase as multifaced sleuth...

it's Chevy Chase and Fletch, the wisecracking, intrepid, amiably ept undercover reporter and master of disguises. Chase's first *Fletch* in 1985 was so hilarious that a sequel was inevitable. Why it's taken four years is surprising, since Chase certainly hasn't distinguished himself with any better roles in the interim. He's as perfectly matched for reporter-sleuth Fletch's antics as William Powell and Myrna Loy were for those of Nick and Nora Charles in the old *Thin Man* series.

Fletch Lives starts out in high gear, as Fletch (on assignment, posing as Peggy Lee Zorba) tries to extricate himself from an L.A. druglord stakeout. An unexpected inheritance of an old Louisiana estate then holds out hope for the peace and quiet he can't find in L.A.—but not for long. Foul play is afoot on the plantation, and Fletch, of course, assumes multiple identities in his efforts to root out and expose the bad guys. Along the way





***...in* Fletch Lives.**

he relentlessly sends up just about everything from a Ku Klux Klan gathering to a computerized Bible Land's "Jump for Jesus Trampoline Center." One of the goofiest and cleverest sequences: Fletch dreams himself into a production number that seemingly uses half of Central Casting to evoke the Old South musically with "Zip-a-Dee-Doo-Dah" and "Old *White* Joe."

Not all the plot developments (and detours) are consistently funny, and *Fletch Lives* loses steam about halfway through with a long and not very funny faith-healing sequence and a mundane motorcycle chase involving a frightening gang of neo-Nazis. But there are enough good laughs throughout to warrant a rental. And one advantage of watching *Fletch Lives* on video is the ability to go back now and then when you realize you may have missed a clue or two to the mystery while concentrating on (and chuckling over) Chevy's almost non-stop one-liners.

ABOUT THESE REVIEWS

To parallel the viewing environment of most home viewers, VR *critics normally review programs in their homes. Unless otherwise indicated: All tapes are SP; all LV discs are EP. All programs are in color unless marked B&W.* ☐ *indicates closed captions for the hearing-impaired; DS indicates Dolby Surround sound.*

★ ★ ★ ★ **OUTSTANDING**
★ ★ ★ **GOOD**
★ ★ **AVERAGE**
★ **BELOW AVERAGE**

dividual characters for the feature movies. With *Bambi*, for example, I worked almost exclusively on [the characters] Bambi and Thumper.

VR: *In addition to Walt himself being well-known as an idea man and running the studio, is his own hand as an animator in* Bambi *or any of the other Disney features?*

THOMAS: No. That wasn't where his talents really were.

JOHNSTON: He'd have been fired if he tried. [*Both laugh.*] But he could be very specific about suggesting changes in all phases of the animation.

THOMAS: He certainly had clear ideas about Thumper's and Bambi's looks and actions in *Bambi*, suggesting that we do this here or that there. He was an absolute master of knowing what would work as entertainment and getting us to design characters with that always in mind.

VR: *Did Walt Disney himself provide any guidelines regarding violence in his movies?*

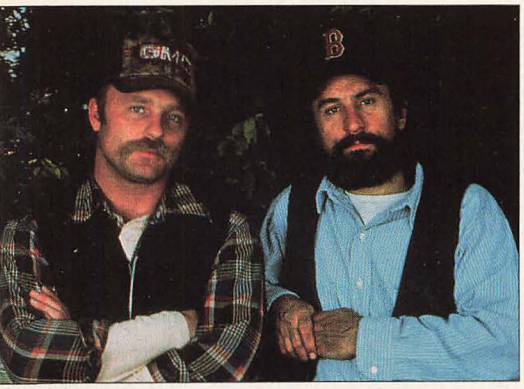
THOMAS: I think he considered his pictures strictly entertainment, which required a certain amount of excitement and tension and suspense—otherwise, audiences that were used to that in live-action movies wouldn't watch them. But I know that after *Snow White and the Seven Dwarfs*, he felt maybe he had gone a little too far. With *Bambi*, he vacillated a lot over Bambi's mother getting killed by the hunters. He finally saw it as an important element of the original story, but he said no when some of the story people came up with a scene in which Bambi, wandering around, discovers his mother's body in the snow. He thought that would be going too far, that it would tear the hearts out of too many viewers having little Bambi see her like that. So that got modified.

JACKNIFE ★★★

Robert De Niro, Ed Harris, Kathy Baker. Directed by David Jones. 1989. Rated R. (HBO cassette, 102 min., Hi-Fi stereo, $89.99)

BY MOLLY HASKELL

In this oddly low-key but finely acted drama, De Niro and Harris play Vietnam veterans who meet 20 years later when De Niro comes to shake Harris—both literally and in a larger sense—out of a drunken stupor. Living with—and emotionally off—his sister (Baker), Harris, once a golden boy and high-school athlete, is now a virtual zombie, unable to look forward because he can't look back, at what he sees as shameful cowardice in the war. He and De Niro survived while a buddy who was their social and intellectual superior, died. It is the working through of their survivors' guilt with which the movie is concerned. De Niro, a truck driver of crude background but finer instincts, falls in love with Baker, a high-school biology teacher. It is the threatening nature of this romance that drives Harris out of his shell, igniting first his anger, then a thawing self-forgiveness.



Harris, De Niro: old buddies, new twists.

With its flashbacks to Vietnam and encounter groups for scarred vets, the movie risks becoming a too symmetrical psychotherapy drama. But the acting is beautifully modest and authentic. De Niro's very charming metamorphosis from the greasiest of garage dates to a white-jacketed Prince Charming for Baker's enchanted and enchanting woman who was never a girl, provides some welcome lightheartedness in the midst of all the heavy agonizing.

De Niro and Harris settle into their lower-class roles—the former blue collar with an oil ring around him, the latter just middle-class enough to disapprove of De Niro as a brother-in-law—without strain or stress. Baker always moves me more than I can understand or explain—some quality of incandescent innerness, of quietness that is full of little surprises. Indeed, her stoical sweetness takes some of the embarrassment out of Harris' climactic crying jag. How long ago it seems when women did all the sobbing while men stood by in stoical support.

Former Vogue *movie critic Molly Haskell is the author of* Women in Film: From Reverence to Rape.

OUT COLD ★★★

John Lithgow, Teri Garr, Randy Quaid, Bruce McGill. Directed by Malcolm Mowbray. 1989, Rated R. (HBO cassette, 91 min., Hi-Fi stereo, $89.99)

BY JOANNA LANGFIELD

Here is a small but icy-bright black comedy that got lost months ago in a limited theatrical run. Its quick release to video is our gain, for *Out Cold* is a delightful if very macabre adult comedy. Dave (Lithgow) and Ernie (McGill) play partners in a butcher shop. Ernie is a real deadbeat. He cheats on his wife Sunny (Garr) and steals from the store's cash register. This guy is more deserving of revenge than the meanest of the mean in any *Murder She Wrote* episode. By the time Ernie meets a frosty comeuppance in an accident in the meat freezer that turns him into a human popsicle, we're rooting for Dave and Sunny as they seek ways to dispose of the body and stay one jump ahead of bumbling detective Quaid.

All the performances are top-flight. I especially liked Quaid as the sleazy and stupid investigator. If you like intrigue and suspense mixed with hearty laughs, then you'll warm up to *Out Cold*.

Joanna Langfield is critic and entertainment commentator for LBS Movietime Radio Network.

SLEEPER OF THE MONTH

SALAAM BOMBAY! ★★★★

Shafiq Syed, Hans Vithal, Chanda Sharma, Nana Patekar, Aneeta Kanwar, Raghubir Yaday. Directed by Mira Nair. 1988. Not rated. (Virgin cassette, 114 min., in Hindi with English subtitles, Hi-Fi stereo, $79.95)

BY CLIVE BARNES

Poverty and hopelessness are scarcely cheering. Yet it is the gutsiness of survival rather than the self-pity of despair that pervades Nair's ornately squalid tapestry of a movie called, with the proud emphasis of a streetwise Hindi salute, *Salaam Bombay!*

The hero is Krishna (Syed), a 10-year-old boy. First rejected by his mother for wrecking a bicycle and then deserted by a traveling circus, he soon ends up as a country hick in mysterious and threatening Bombay, grubbing a living amid the whores, pimps and drug pushers on the mean streets of the red-light district.

His life is a precarious balance between death, being locked up in a reformatory (known locally as "the chiller room") and the vagaries of street life. If it sounds bleak it isn't. Krishna (who soon acquires the street name of Chaipau—derived from his humble job as a teaboy) not only means to live it out with a non-cute rapscallion panache, but is also determined to save up the 500 rupees he needs to get back to his family and village, including paying for the ruined bicycle. Meanwhile, he is acquiring an unsentimental education into the ways of street survival, plus a few lessons in love and need.

Although all the Bombay street kids in this movie, including the sensationally vibrant Syed, were totally untrained, the performances that Nair has obtained from them have the naturalness of the observed rather than the observant. There is a docudramatic honesty to *Salaam Bombay!* that works very well on the home screen. Although even in the letterbox widescreen format something of Bombay's teeming spectacle is lost, the movie was never meant to be a *Gandhi*, and its strength rests in its narrow-framed confrontations and artfully photographed (by Sandi Sissel) domestic interiors and street scenes.

Syed (right): A kid to remember.

This winner of the Camera d'Or at the 1988 Cannes Festival and a nominee for a 1988 Oscar is a most touching and heartening movie.

Clive Barnes is an arts and entertainment critic for the New York Post.

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BABY, IT'S YOU ★★★

Rosanna Arquette, Vincent Spano, Directed by John Sayles. 1982. Rated R. (Paramount cassette, 105 min., Hi-Fi stereo, no list price)

BY RICHARD SCHICKEL

Jill (Arquette) is all sweet substance; she has the lead in the school play, she has been admitted to the college of her choice, she does her homework without urging. Albert, who calls himself the Sheik (Spano), is all seething style; he dresses a little too sharply in the neo-mobster manner; he aspires to be a lounge singer though it is not entirely certain he can carry a tune; he thinks stalking the school corridors without a pass is an act of rebellion. In other words, they are adolescent archetypes—dream girl and nightmare boy.

But archetypes have needs, just like the rest of us, maybe more so. She needs a touch of danger. He needs a touch of class. Maybe they both know instinctively that guys like Sheik are put on earth for just one purpose—to help curious, spirited young ladies solve the virginity issue efficiently, so they can get on with the rest of their lives. It is (or was, back in the 1960s, the setting for *Baby, It's You*) a service nice, cautious boys, confused by middle-class manners and morals, not to mention the mysteries of sexual protocol, are not much good at. Maybe to their ultimate benefit. For one of this movie's many acute observations is that it is finally Sheik, not Jill, who suffers the larger consequences of their coupling.

With her life opening outward, we sense that he will soon become a tender, increasingly vague memory. With his life going nowhere, we sense that she will remain a vivid presence in his mind, the symbol of aspirations denied, unrealized. Not that writer-director Sayles drives this point home very hard. He remains what he always is (as he probably must be with his budgets), a minimalist and a realist, refusing to force up his situations comedically or melodramatically. or in this case, nostalgically.

Aside from a soundtrack of '60s pop tunes (somewhat re-edited for this video version because of rights problems), *Baby, It's You* might have been set at any time in our recent past, and that, quite unpretentiously, imparts a universal air to a good, solid, well-acted little movie.

Richard Schickel's latest book is Schickel on Film, *a collection of essays about great American movie figures.*

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Nolte: back to basics in Borneo.

FAREWELL TO THE KING ★★★

Nick Nolte, Nigel Havers, Frank McRae. Directed by John Milius. 1989. Rated PG-13. (Orion cassette, 114 min., Hi-Fi stereo, $89.98)

BY ED HULSE

John Milius has been characterized as a swaggering macho pig by some mainstream critics. His well-documented predilection for stories that venerate the warrior spirit almost invariably triggers critical undervaluation (or outright dismissal) of his

movies, and *Farewell to the King*'s theatrical release this past spring met the usual brickbats. Which is a shame because, while hardly seamless, it's a fine picture—and in some ways Milius' best work to date.

Nolte plays a terror-stricken US Army deserter "adopted" by Borneo headhunters while he's fleeing from Japanese soldiers during World War II. Assimilated into the tribe, Nolte eventually becomes its ruler, governing his primitive charges with wisdom and fairness. His idyllic reign is interrupted when a British officer (Havers) parachutes into the jungle with hopes of persuading the tribe to help Allied forces fight the Japanese. At first, Nolte rebuffs the move, but he changes his mind when enemy soldiers destroy his village and brutally kill his family.

Farewell to the King owes a great deal to *Lawrence of Arabia.* Nolte's character is to the headhunters what Lawrence was to the Arabs: a charismatic chief of great courage who leads them to victory over larger, better-armed forces. Actually, that characterization throws the movie off kilter a bit, because it's difficult to reconcile the early image of the cowardly, blubbering deserter with that of the self-assured monarch whose jungle campaign is brilliantly waged. That transition isn't clearly delineated.

Much of *Farewell*'s second half takes place in the dense, dark jungle, and video presentation reduces the claustrophobic effect created by projection on a large, enveloping theater screen. Otherwise, this movie translates well to tape .

■

BOYFRIENDS AND GIRLFRIENDS ★★★★

Emmanuelle Chaulet, Sophie Renoir, Eric Viellard, Francois-Eric Gendron. Directed by Eric Rohmer. 1987. Rated PG. (Orion cassette, 102 min., Hi-Fi mono, in French with English subtitles, $79.95)

BY GLENN KENNY

The latest installment in Rohmer's *Comedies et Proverbes* series is an exemplary home video release, a work that unfolds and reveals new facets on each subsequent viewing. At first, *Boyfriends and Girlfriends* seems a slight, if trenchant, drama of love and confusion among young French bourgeois. But a repeat viewing reveals the incredible precision of its hall-of-mirrors structure and the chilling implications lying just beneath the movie's sunny, tranquil surface.

The plot is fairly simple: Young bureaucrat Blanche (Chaulet) befriends student Lea (Renoir), who tries to set her up with engineer Alexandre (Gendron). Blanche is resistant at first, but after a time she finds a strong attraction to the glib, slightly older man. In the meantime, Lea's boyfriend (Viellard) starts building a strong rapport with Blanche, leading up to a somewhat awkward tryst.

Rohmer is at his minimalist best here, detailing the subtle changes in his characters' psyches impeccably. The movie is so entirely bereft of overt cinematic flourishes that it makes earlier Rohmer works (such as the excellent 1972 *Chloe in the Afternoon*, also released on home video this year) look like they were directed by Brian De Palma. Still, it would be a mistake to assume that Rohmer's terse style is a result of laziness or indifference. In fact, he's one of the most rigorous directors working today. Not a word, gesture or camera movement is wasted here; it all counts and it all adds up.

The actors are terrific, especially Chaulet, who starts off mousy but, after her night with Viellard, turns up in a party scene swaying her hips like a killer vixen. Moments like these are part of what gives *Boyfriends and Girlfriends* its unsettling power, and the entire cast is up to them. Orion's video transfer is quite good, and the subtitling (done here in yellow, as is usual on Orion's foreign-movie releases) is excellent as well.

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PATTY HEARST ★★

Natasha Richardson, William Forsythe, Ving Rhames. Directed by Paul Schrader. 1988. Rated R. (Media cassette, 108 min., Hi-Fi mono, $89.95)

BY NEAL GABLER

The enigma of Patty Hearst, the kidnapped heiress who was apparently converted during captivity from spoiled rich kid into militant radical, is whether her conversion was volitional or whether she was the victim of brainwashing and abuse. That was the issue on which her trial hinged. More important, it was the issue on which her cultural symbolism hinged. Was Hearst a class turncoat acting out adolescent fantasies of revenge, or was she compelled to don that beret, tote that gun and rebaptize herself Tanya?

In this flat and uninflected account of Hearst's 18 months in captivity, Paul Schrader makes the case for Hearst as victim. Schrader, who seems to specialize in chronicles about tests of will—he wrote *Taxi Driver*, *Raging Bull*, *The Last Temptation of Christ*, and wrote and directed *Mishima*—demonstrates how Hearst's will slowly crumbled under the unrelenting onslaught of her captors, the Symbionese Liberation Army. In the first passage, with Hearst locked in a closet and proselytized to, Schrader establishes her point of view. There is no attempt at drama or even characterization. The SLA are all seen in shadow. It is moviemaking as torture chamber, and to a surprising extent, it works.

Eventually, the SLA emerge and Hearst is bullied into their ranks, losing her moral compass. The movie becomes less a character study of Hearst than of the sociopaths who abducted her—and it finally generates less sympathy for Hearst, who even in Richardson's effectively brittle performance remains a blank slate, than revulsion for her captors. In Schrader's version, at least, the SLA is a group of social misfits, juveniles who play at revolution out of guilt for their own bourgeois origins or for companionship or easy sex—all of which makes Hearst a perfect target. For these radical manques, the greater the consequences, the better the game.

It's an interesting analysis but it certainly isn't an inspired one, and neither is Schrader's moviemaking here. *Patty Hearst* is lean and chilly, and no one emerges unscathed and heroic. In the end, with the government joining the social drama by prosecuting her as a radical, Hearst herself seems as confused as we are. Incarcerated by the left and then the right, she is everyone's victim. If anyone still cares, this movie revives the mystery of her radicalization.

Neal Gabler is the former co-host of TV's Sneak Previews.

THE JANUARY MAN ★

Kevin Kline, Susan Sarandon, Harvey Keitel. Directed by Pat O'Connor. 1989. Rated R. (CBS/Fox cassette, 97 min., Hi-Fi stereo, $89.95)

BY ROBERT DIMATTEO

This odd romantic-comedy-*cum*-thriller by *Moonstruck's* writer stars Kline (Oscar winner for *A Fish Called Wanda*) as a renegade cop who relies upon astrology, computers and other esoterica to solve his cases. He's stalking a serial killer aided by his weirdo artist buddy (Alan Rickman, the suave villain of *Die Hard*). Meanwhile, Kline can't get used to the fact that his ex-girlfriend (Sarandon) dumped him for his brother (Keitel).

Scenes begin as drama and suddenly veer into crackpot comedy; others start out jokey and turn jejune. Characters behave improbably, presumably so that the killer can hound them better. The actors don't seem to know what is expected of them from minute to minute, and neither will you.

Robert DiMatteo is a critic and columnist for United Features Syndicate and 7 Days.

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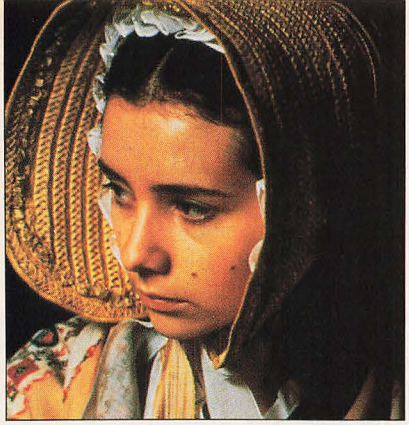

Dorrit*'s Pickering: What the Dickens?*

LITTLE DORRIT ★★★

Derek Jacobi, Joan Greenwood, Alec Guinness, Sarah Pickering, Patricia Hayes. Directed by Christine Edzard. 1988. Rated G. (Two Warner cassette sets, 360 min. total, Hi-Fi stereo, DS, $89.95 each set; four Warner LV discs, eight sides, CX stereo, $89.98)

BY ANDREW SARRIS

Little Dorrit is but the latest example of a 19th-century novel stretched out to its proper movie length in terms of precedents established by the serial form of the TV miniseries. Dickens himself published his novels in serialized segments, so he would probably be delighted with Edzard's skillful adaptation of *Little Dorrit*, a prophetically Pirandellian experiment in telling the same story from two different points of view. In its video version, *Little Dorrit* is not nearly as magnificent as Fassbinder's *Berlin Alexanderplatz* nor as brilliant as Lean's *Great Expectations*, but it does deliver on its dramatic climaxes through all of Dickens' outlandish plot twists and coincidences.

Little Dorrit is actually two movies. *Nobody's Fault*, the first, describes the return of the 40-year-old hero, Arthur Clennom (Jacobi) to his London home after 20 years with the family business in China. His domineering mother (Greenwood) gives him a frosty reception, and he breaks with her and the family business. He is intrigued by a mysterious serving girl known as Little Dorrit (Pickering) and traces her family to a debtors prison presided over by the Dorrit patriarch (Guinness). A series of romantic and financial misadventures end with Arthur in the same room in the debtors prison from which he had once delivered the Dorrit family. Almost magically, Little Dorrit reappears to rescue him.

Taken by itself, the first movie is only moderately absorbing. Edzard's semi-absurdist treatment of British patent-office bureaucracy slows down the plot to very little humorous purpose. Jacobi keeps the character of the hero in focus, but his is a whining, self-pitying hero more on the order of his memorable Richard II than on the traditionally resourceful Victorian rescuers of damsels in distress.

But all is forgiven and forgotten once the second movie, *Little Dorrit's Story*, retraces the steps of the first with a spunky, prematurely feminist heroine in charge. Through her eyes, Guinness's performance, negligible in the first movie, explodes with pathetic force to justify his 1988 award from the Los Angeles Film Critics Association and his subsequent Oscar nomination. Pickering's Dorrit is more than a catalyst, however. She is the driving force behind the unleashing of all of Dickens' violent anti-snobbery feelings never fully exorcized from his own traumatic childhood.

Well-selected excerpts from Verdi on the soundtrack accentuate the operatic grandiloquence of the story, and the lived-in period quality of the production never degenerates into the quaintly picturesque. Roshan Seth and Cyril Cusack support the principals with a marvelously precise grasp of their place in the drama.

Little Dorrit, like Dickens, may not be everyone's cup of tea, but if you're a pushover for pulsating narrative as I am, it is a rare treat.

Andrew Sarris is a critic for the New York Observer *and author of* The Primal Screen, *among other books.*

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CHARLTON HESTON: A *PENNY* FOR HIS THOUGHTS

More than 20 years after its initial release, *Will Penny*, Charlton Heston's critically acclaimed western, has just been released on video. Long one of the country's busiest and most popular actors, Heston had just completed shooting on a new version of *Treasure Island* when he spoke to *VR*'s Doug Brod.

VR: *Why is* Will Penny *just now appearing on video?*

HESTON: The release came about when a friend of mine, who's very fond of westerns, said to me, "You know, I keep stumbling across a western you made on late-night runs, but I never catch all of it." I said, "What's it called?" He said, "*Will Penny*. I'd love to see that from the beginning." I said, "Well, I'll get you the tape." I presumed it was in video release—it wasn't. I called the head of the studio at Paramount and I said, "I'd love to get a good tape of this for a friend of mine. I'll obviously pay for it." He said, "No, you don't have to do that, Chuck. As a matter of fact, we're going to release that."

VR: *I've heard that of all the movies you've made, it is your favorite.*

HESTON: It is certainly, with the possible exception of *Khartoum*, my best movie. You like movies for different reasons. You like movies that win lots of prizes, like *Ben Hur* or *A Touch of Evil*. You like movies that make a lot of money. Sometimes, although not often, they're the same movies. Or you like movies, such as the Shakespearean or biographical ones, that give you the more challenging roles.

VR: *When you were making* Will Penny, *did you feel that you were on to something special?*

HESTON: We were certain it had marvelous potential. It was one of the best scripts I ever got. We made almost no changes; all we did were cuts for time. Usually, a movie, contrary to what studio heads or producers would have you believe, is in a constant state of change. But with

Heston, flanked by two **Penny** *dreadfuls.*

WILL PENNY ★★★

Charlton Heston, Joan Hackett, Donald Pleasence, Ben Johnson. Directed by Tom Gries. 1967. (Paramount cassette, 109 min., Hi-Fi mono, $14.95)

BY ED HULSE

This unusually fine western, made during the twilight days of the genre's popularity, offers Heston in one of his finest roles, backed up by a strong supporting cast. While its magnificent photography displays beautiful western locations, the movie focuses on the essential cowboy character—the loner ruled by an unshakable code of honor and shaped by years of tradition—in a personalized story ideal for video screens.

Heston plays Will Penny, a lonely, illiterate, itinerant cowhand who drifts from job to job with little expectation of accomplishing anything more than keeping clothes on his back and food in his belly. Vaguely dissatisfied with his lot in life, Penny realizes that his options are limited and accepts his latest job (for a rancher played by Johnson) with resignation. Ambushed by renegade rawhiders led by Pleasence—who grapples gamely with his native British accent to affect a western twang—Will is seriously wounded. Half dead, he stumbles onto widow Hackett, who's squatting with her son on his employer's land.

Heston, an actor sometimes given to overplaying, exercises admirable restraint as the good-hearted but taciturn cowhand. Pleasence, aside from some elocutionary lapses, makes a convincing psycho, prairie-style. Hackett is well cast as the determined mother who finds herself attracted to Penny against her better judgment. Other fine turns are contributed by Anthony Zerbe, Bruce Dern and, surprisingly enough, Lee Majors (making his feature debut).

Video scanning results in occasional, barely perceptible jitters in panning shots, but the minor truncation of cameraman Lucien Ballard's stunning Panavision images doesn't seriously diminish the impact of this well-written, skillfully directed western drama.

Ed Hulse is also the editor of Previews *magazine and a former president of the Society of Cinephiles.*

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the ones that turn out well, usually you can tell from the script.

VR: *And the cast?*

HESTON: We were singularly blessed in terms of the casting. Joan Hackett was *superb* in her part. It was a part we frankly shopped around a lot. It's the best woman's part I had ever seen in a western. And we thought, God, any actress in town would grab at it. We submitted it to Joanne Woodward, Lee Remick and Jean Simmons, and they all turned it down. I couldn't believe it. [Producer] Walter [Seltzer] said, "You know what I think it is? The first scene in which the character appears, she is described as a rather plain woman." I said, "You're right, that's killed it." About the fourth submission was to Joan, and she took the part because she recognized what a good part it was.

WEDDING IN GALILEE ★★★★

Ali el Akli, Sonia Amar. Directed by Michel Khleifi. 1987. Not rated. (Kino cassette, 113 min., Hi-Fi mono, in Arabic and Hebrew with English subtitles, $59.95)

BY STERETT POPE

It's unfortunate that after 40 years of bitter Arab-Israeli conflict, Palestinians are recognized in the US primarily as political partisans and remain largely unknown as people. So Khleifi's first feature, which took the International Critics Award at Cannes two years ago, will be welcomed by couch-bound ethnographers who'd like to peek into the culture and daily life of Palestinian Arabs.

The plot is a simple one: The headman of an Arab village in Israel decides to hold a lavish wedding for his eldest son and asks the Israeli military governor to suspend the army's curfew so that the revels can continue into night. The governor agrees, if he and his lieutenants can come as guests of honor. For this, the headman braves the outrage of his neighbors and kin, some of whom have been jailed and tortured by the authorities.

But *Wedding in Galilee* is no piece of clumsy agitprop; it's not really a political movie at all, but an insightful panorama of Palestinian village life, focusing on the burden of tradition and the conflicts of gender, age and clan. Against the vibrant and sometimes erotic rituals of a traditional Arab wedding, Khleifi follows the movements of the headman and his family over a single 24-hour period, deftly sketching a gallery of memorable portraits.

Wedding in Galilee will be a real eye-opener for video voyagers tired of the beaten track. The subtitles are quite legible and capture well the poetry and ritual of Arab life.

Sterett Pope writes a monthly column on Mid-East affairs for World Press Review.

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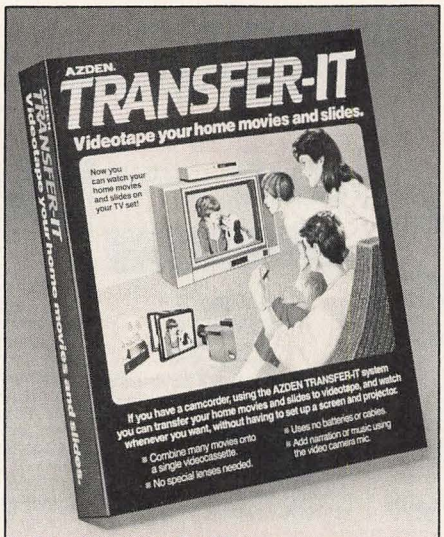

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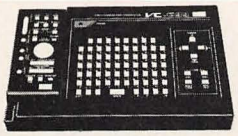

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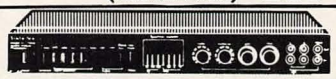

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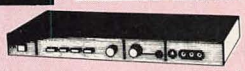

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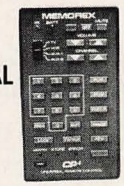

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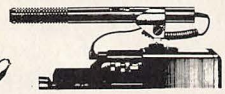

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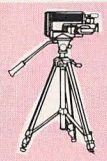

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COUSINS ★

Ted Danson, Isabella Rossellini, Sean Young, William Petersen, Norma Aleandro, Lloyd Bridges. Directed by Joel Schumacher. 1989. Rated PG-13. (Paramount cassette, 110 min., Hi-Fi stereo, DS, no list price)

BY JEFFREY LYONS

Remaking French comedies with American actors is risky. The charm of the original usually gets lost in the translation. *Three Men and a Baby* worked, but *Cousins* (taken from the popular French romantic comedy of 1975, *Cousin, Cousine*) is flat and uninteresting.

Petersen and Young are having a clumsy affair behind the backs of their respective spouses, Rossellini and Danson. Trouble is, the screenplay is filled with such lines as Danson asking Rossellini: "Is it just me, or do you have this uncontrollable urge to put our lips together?" Grown-up people may talk like that in France, but in Middle America?

Meanwhile, the older generation is also playing around. Bridges, as Danson's father, and Aleandro, as Rossellini's mother, have eyes for each other—though it all seems forced, bland and prepackaged, and the disparate ethnic backgrounds of their characters are never really dealt with in the interesting ways they might have been.

Director Schumacher doesn't actually show us any of the adulterous acts, choosing instead to fudge over this aspect of all the relationships. Nor are any of the emotional consequences explored. Some critics may buy that in a French movie, but not me in an American one. There are three different wedding scenes, as if that ideal situation is a constant goal of everyone—yet who winds up with whom is made to seem unimportant.

Unlike *Cousin, Cousine*, there's also no sense of place here. It's just one of those unnamed, mildly pleasant-looking locales that are intended to lull our sensibilities, visual and intellectual.

Cousins tries too hard to be likable, and the result leaves a slight sickly sweet taste in one's mouth. It's like ordering a French pastry and winding up with a bowl of jello.

■

QUEENIE ★★

Kirk Douglas, Claire Bloom, Sarah Miles, Joel Grey, Mia Sara, Directed by Larry Peerce. 1987. (Two New World cassettes, approx. 233 min., Hi-Fi mono, $89.95)

BY CURT GATHJE

No expense was apparently spared on *Queenie*—a top-notch cast, exotic locations, thousands of extras. So why doesn't it hold together? Answer: a bum script. Short on plot and long on exposition, this made-for-TV miniseries crawls along like an elephant on painkillers.

Adapted from the bestseller by Michael Korda and supposedly based on the life of the late movie actress Merle Oberon, it tells the story of Queenie Kelly, an Anglo-Indian girl who passes for white. She flees India for England, says she's from Tasmania, changes her name to Dawn Avalon (get it?), and before you can say, "Oh Calcutta!," she's a world-famous movie star. The entire plot can be summed up in 10 words: Will the terrible secret of her origins be found out?

Still, I watched the whole lengthy thing, hooked by the impressive cast. Bloom and Douglas anchor the production and supply the class, but the real surprise is newcomer Sara in the title role. Forced to endure one calamity after another, from fire and murder to the lecherous advances of every man who comes within 10 feet of her, Sara manages it all with dignity and panache—and at times she is reminiscent of a young Vivien Leigh. Leigh rose to stardom on a great vehicle. Unfortunately, Sara will have to wait for something better than this (or her earlier *Ferris Bueller's Day Off* and *Legend*) to come along.

Curt Gathje is a New York-based critic and novelist.

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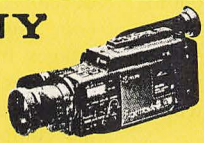

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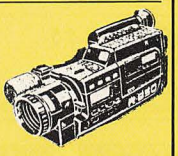

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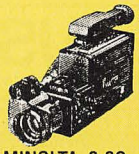

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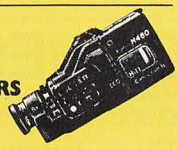

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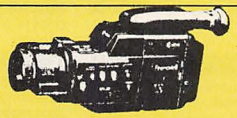

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Judith Blegen, Edda Moser, Agnes Baltsa, Ingrid Mayr, Gerti Zeumer, Kenneth Riegel, Hermann Prey, Jose van Dam, Vienna Singverein, Vienna Boys Choir, Vienna Philharmonic. Directed by Humphrey Burton. 1975. (Deutsche Grammophon/PolyGram CLV disc, ADD, 86 min., $34.95)

BY ROY HEMMING

Almost any Bernstein performance of a Mahler symphony is a memorable event, but this 1975 performance of Mahler's monumental Symphony No. 8 (the so-called "Symphony of a Thousand," based in part on Goethe's *Faust*) has to rank as an unforgettable, once-in-a-lifetime experience. It's the sort of performance for which CD Video and state-of-the-art audio systems had to be invented.

The symphony is not too often performed, since it requires not only an expanded symphony orchestra, an organ, several choruses and an off-stage brass choir, but also *eight* vocal soloists who have to sing passages that would daunt the top stars of any opera house. Thankfully, Bernstein's reputation as a Mahler interpreter made it possible for him to put together as formidable an international cast of soloists as you're likely to hear in this incredible work. The two Americans, soprano Blegen and tenor Riegel, particularly shine.

But this is essentially Bernstein's show—and he is in top form, bringing Mahler's soaring music vividly to life and coaxing out of all his vocal and instrumental forces a performance of enormous breadth and drama, intense passion and, above all, indescribable musical beauty. The audio engineers have done a good job of capturing it all, and I can find less to quibble with in the camerawork than I usually do with concert videos.

JAMES GALWAY PLAYS MOSTLY MOZART ★★★

James Galway, Mostly Mozart Festival Orchestra. Directed by Kirk Browning. 1982. (Paramount cassette, Hi-Fi stereo, DS, 86 min., $29.95)

BY WILLIAM LIVINGSTONE

If Irish flutist Galway has a message, it's probably "Lighten up! Classical music can be fun!" At big ecumenical musical blowouts he is often the token classical artist clowning around with assorted pop celebrities. When he dispenses with such horseplay, however, he still plays well, as he does in this concert, which was originally a *Live from Lincoln Center* telecast.

The upbeat program consists of short pieces by Mozart, Bach and Handel, and Vivaldi's *Four Seasons* transcribed so that the flute plays the solos normally performed on a violin. Galway seems to be enjoying himself and he communicates warmth to both orchestra and audience.

Many of the techniques for making static concerts visually interesting were developed for New York's *Live from Lincoln Center* series—beautifully framed images of individual players at work, close-ups of the conductor as the audience never sees him, following the thread of the composition through the orchestra, and so forth. All that makes this program a pleasure to watch as well as listen to. The stereo is realistic and unexaggerated.

William Livingstone is editor-at-large of Stereo Review *magazine.*

DOCUMENTARY

DOMINOES ★★★

Directed by John Lawrence Re. 1988. (Aurora cassette, 59 min., Hi-Fi stereo, $19.95)

BY JIM FARBER

Movies, magazines, TV—they've all inundated us with 20-year retrospectives of the 1960s, some ambivalent, some revisionist or some just blandly nostalgic. *Dominoes* is different. It's one of the few I've seen to capture authoritatively the view from *inside* the counterculture, with a tone and attitude that's personal and consistent. The one-hour movie, released exclusively on home video, was co-produced by Barry Brown, who directed one of the best '60s documentaries, *The War at Home.*

Dominoes takes the form of a music video, matching footage from the period to 12 representative songs by the Grateful Dead, Jimi Hendrix, Marvin Gaye and others. The format, of course, has built-in limitations. There's no way one song, no matter how profound, can back up all the emotion and nuance found in four or five minutes of footage this densely packed. Janis Joplin's "Summertime," for instance, seems inadequate to carry the full weight of the riots of the '68 Democratic convention in Chicago.

Luckily, the footage has enough freshness and cohesion to make up for this. In addition, the lack of narration lends the whole piece a dreamlike quality, even though the content couldn't be more firmly grounded. In fact, the piece stands as one of the few '60s reconsiderations that cannot be depoliticized into just some fluffy lifestyle feature. (Aurora Entertainment is at 131 King St., Northampton, MA 01060.)

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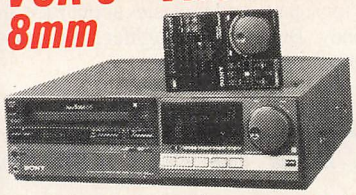

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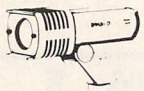

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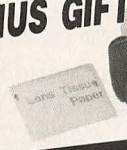

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MAN ON THE MOON ★★★
Walter Cronkite, Dan Rather, Neil Armstrong, Buzz Aldrin, Michael Collins. Directed by Robert J. Northshield. 1989. (CBS/Fox cassette, 60 min., Hi-Fi stereo, $19.95)

FOR ALL MANKIND ★★★★
The Apollo astronauts. Directed by Al Reinert. 1989. (Two Voyager LV discs, CAV, 79 min., $99.95)

BY GREGORY P. FAGAN

Man on the Moon reworks the CBS news coverage of Apollo 11, the mission that first dropped Armstrong and Aldrin into the dusty Sea of Tranquility in 1969. All three TV networks focused on the expedition with almost continual coverage (CBS News has 32 hours' worth of video in its vault; ABC and NBC's tapes are reportedly lost). Reviewing the footage compiled for this year's 20th anniversary, one cannot escape the historical significance of the event. Furthermore, we were all able to watch it happen *live*.

For All Mankind uses NASA's 16mm film footage (plus hundreds of stills), much of it shot by the astronauts themselves, to paint a rich and evocative portrait of the space program. Rather than dwelling on Apollo 11's momentous landing, it considers the space program's scientific and cultural relevancy with a broad, journalistic approach. The 90-minute question-and-answer session with producer/director Reinert on the disc's supplementary audio track proves so informative that one almost wishes *every* program included such a feature. Like Cronkite, Reinert is awed by Apollo's accomplishments. But the sheer depth, length and variety of media used in the disc project allow him to explore more thoroughly its human side.

COMEDY

THE BEST OF EDDIE MURPHY SATURDAY NIGHT LIVE ★★★
Eddie Murphy. No director credited. 1989 compilation. (Paramount cassette, 78 min., Hi-Fi mono, $24.95)

BY STEPHEN HOLDEN

With his wicked crocodile grin and taunting eyes, Murphy projects an adolescent knowingness that lets no one off the hook. The compilation of his best bits from his days on *Saturday Night Live*, when he was only halfway to becoming a superstar, finds him at the peak of his form and still hungry for conquest. The compilation includes Murphy's irreverent impersonations of such celebrities as James Brown (as he might have sung "Tomorrow" had he played the title role in the Broadway musical *Annie*) and Little Richard (if he were hybridized with Richard Simmons and leading an aerobics class singing his greatest hits with new anti-flab lyrics). Also included are his punch-drunk Muhammad Ali, his mealy mouthed Stevie Wonder, his fey Michael Jackson and a Rev. Jesse Jackson apologizing for his Hymietown remarks in a ridiculous pop-soul ballad comparing catfish and gefilte fish.

The riskier Murphy's social commentary becomes, the sharper the humor. His portrayal of Mr. Robinson, a cynical ghetto-wise answer to Mr. Rogers of children's TV fame, graphically teaches the meaning of the word "bastard," as the host sets about selling a baby to the black market. Velvet Jones, a pimp who in one sketch pitches his "school of technology" to female viewers and, in another, talks up a line of romance novels that are obviously pornographic, is an equally discomfiting stereotype.

Murphy is just as cruel to whites as to blacks. In the most extended sketch, a reverse twist on *Black Like Me*, he disguises himself as a pitifully square white Wall Street executive who confirms his most paranoid fantasies about race and money. Beneath the laughter, one senses real pain and anger.

Stephen Holden is a movie, music and cabaret critic for The New York Times.

ANIMATION

TOM & JERRY 50TH ANNIVERSARY CLASSIC ★★★
Animated featurettes. Directed by William Hanna and Joseph Barbera. 1989 compilation. (MGM/UA cassette, 56 min. Hi-Fi stereo, $14.95)

BY STEVE SCHNEIDER

In such series as Chuck Jones' Road Runner shorts for Warner Bros. and Hanna and Barbera's Tom and Jerry outings at MGM, the elemental structure of the endless pursuit hit a kind of apotheosis, with the moviemakers repeatedly weaving playful elaborations on this obsessive formula. At its best and most controlled, this slapsticky subgenre works almost musically—as variations on an ongoing comedic theme.

Before they founded their TV cartoon empire, Hanna and Barbera collaborated on a group of theatrical cartoons, winning a shelf full of Academy Awards for their

Steve Schneider is the author of the recently published That's All Folks! The Art of Warner Bros. Animation.

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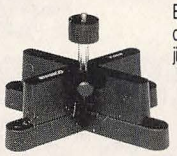

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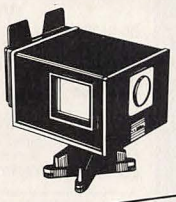

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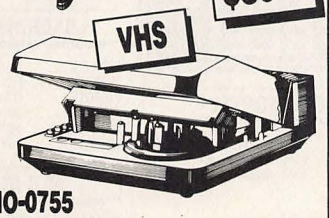

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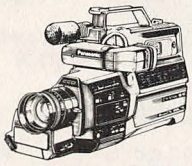

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virtuoso animation and their richly detailed settings. Seven shorts starring Tom (the cat) and Jerry (the mouse) are included here—from their introduction in 1940's "Puss Gets the Boot" to 1949's "Heavenly Puss"—and their breakneck comic mayhem continues to deliver laughs. Yet where Chuck Jones' Road Runner shorts now seem almost intellectual—with the coyote obsessed with the *idea* of catching the fleet, carefree bird, which exists for him as almost an abstract object of desire—the T&J 'toons are decidedly more down to earth. Jerry is a genuine antagonist to the hungry Tom, repeatedly striking back at his opponent in ways the Road Runner virtually never did. Indeed, the Tom and Jerry cartoons now resemble nothing so much as studies in sibling rivalry: two male characters, usually under the same roof, forever linked and forever feuding.

Perhaps this is why the violence in the T&J cartoons—and there *is* plenty of it—sometimes really seems to hurt. In contrast, in the Road Runner cartoons the coyote's boomeranging disasters seem as painlessly abstract as his hunger. Nevertheless, both children and animation buffs should lap up these sumptuous little shorts, as well as anyone looking for a tidy glimpse into the now-revered Golden Age of Hollywood animation.

S P O R T S

THE HARLEM GLOBETROTTERS: SIX DECADES OF MAGIC ★★

Hosted by Louis Gossett Jr. Directed by Robert N. Brand. 1989. (Fries cassette, 60 min., Hi-Fi mono, $19.95)

BY DAVE ANDERSON

Like the Globetrotters themselves, this is mostly fun and entertainment, not basketball. As it should be.

Clowning their way around the world, the Globies have made young and old laugh. That's been the essence of their appeal. And old footage dating back to Abe Saperstein's early teams that won the 1940 World Pro tournament and stunned the 1948 Minneapolis Lakers provides a thoughtful sense of when the Globies played serious basketball, before the best black players gravitated to NBA franchises.

But the sociological theme of host Gossett makes the Globies out to be what they never were: civil rights activists. Some real civil rights activists even resented the Globies' slapstick as stereotypes of blacks. Gossett also tends to overplay the Globetrotters' skill, even

Dave Anderson is a sports columnist for The New York Times.

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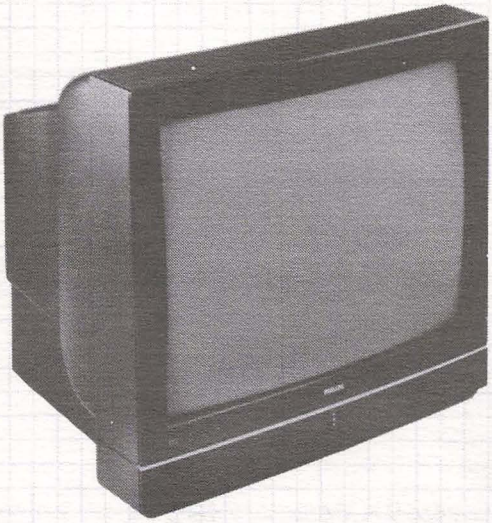

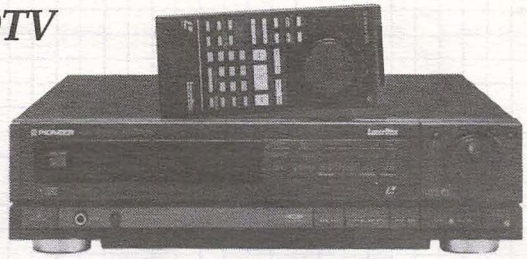

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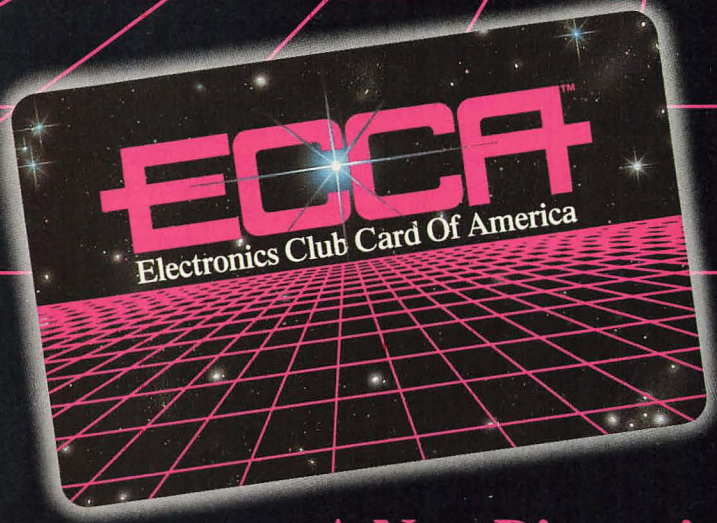

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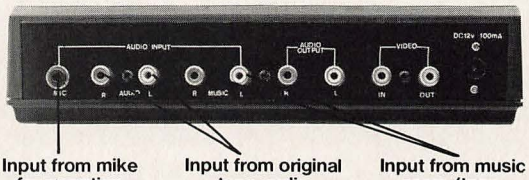

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though some "stooge" opponents can be seen standing around while Goose Tatum, Marques Haynes, Meadowlark Lemon, Lynette Woodard and even Wilt Chamberlain do their stuff. Maybe the Globies' new owner, the International Broadcasting Company, had to convince itself that the team needed redeeming virtues in this highlight video. But great comedians don't need redeeming virtues.

The most telling line is guest Dick Clark's description of the Globies as "timeless children" having fun. That's more than enough to justify their popularity all these years. Please don't take the Globies too seriously. They never did.

KID VID

THE MAESTRO'S COMPANY, VOLS. 1 & 2 ★★★

Directed by William Fitzwater. 1983.
(Two Video Artists International cassettes, 60 min. each, Hi-Fi mono, $29.95 each)

BY GENEVIEVE A. KAZDIN

Introducing grand opera to children is not easy. Australia's Marcia Hatfield has devised an interesting entree. In Vol. 1, she introduces *The Barber of Seville* and *La Traviata*, in Vol. 2 *Rigoletto* and *Hansel and Gretel.*

Two child actors—the only live characters in these tapes—chase their soccer ball into an abandoned theater, where they discover an opera troupe illegally using the premises to rehearse, hoping for a big break. All the members of the troupe are puppets, led by the Maestro. Fascinated, the kids stay, making friends and even helping paint scenery.

The Maestro tells the youngsters funny and true stories about opera life. He describes the plot of each opera in rehearsal, explains who the characters are and what leads up to the arias we hear. And what we hear are some of the great voices of our time: Joan Sutherland, Pilar Lorengar, Lucia Popp, Dietrich Fischer-Dieskau, Cornell MacNeil and others—all taken from London-Decca recordings. The puppet characters may be funny, but the music is straight.

There are some silly subplots mixed in. Weasel, the caretaker's assistant, threatens to blow the whistle on the troupe unless the Maestro allows him to sing—and even kidnaps the tenor at one point.

These are top-notch productions technically. Children over age seven will enjoy the adventures of Tina and Johnny in the abandoned theater—and, hopefully, they will come to enjoy the music too.

Genevieve A. Kazdin is also a consultant for Nickelodeon and Children's Video Report.

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PREVIEWS

Her Alibi*: Magnum P.I. endures major P in the A.*

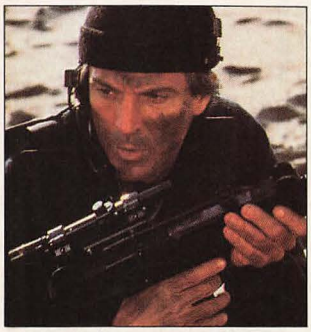
ANIMATED

WHO FRAMED ROGER RABBIT (1988) Director Zemeckis sends P.I. Hoskins to a cartoon hell where Christopher Lloyd reigns supreme. Rated PG. *(Touchstone, Oct. 12)*

ACTION

THE BOUNTY HUNTER (1989) Robert Ginty, the quicker shooter-upper, exposes sheriff Bo Hopkins' town-crumbling conspiracy. Rated R. *(AIP, Sept. 24)*

COUNTERFORCE (1989) Commandos assault Mid-East bad guys who kidnapped Louis Jourdan without



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leaving a tip. With George Kennedy, Isaac Hayes. Rated R. *(IVE, Sept. 21)*

CYBORG (1989) As a post-apocalypse underground-railroadman of sorts, Jean-Claude Van Damme delivers the titular damsel in distress. Rated R. *(Cannon, Sept. 20)*

KILL SLADE (1989) Thugs turn on a noble mercenary-kidnapper type. Patrick Dollaghan and Lisa Brady run through the jungle. Rated PG-13. *(Orion, Sept. 28)*

NO HOLDS BARRED (1989) Unscrupulous promoters goad Hulk Hogan into battling a fierce killer. With Joan Severance. Rated PG-13. *(RCA/Columbia, Oct. 19)*

ONE MAN FORCE (1989) *Is* John Matuszak: 280 pounds of well-armed narcotics cop with a case of the uglies. With Charles Napier, Ronny Cox. Rated R. *(Academy, Sept. 14)*

COMEDY

BUD ABBOTT & LOU COSTELLO (1940s) A trio of features: *Naughty Nineties* includes the "Who's on First?" routine; in *The Time of Their Lives*, ghost Costello haunts Abbott; A&C turn sleuths in *Who Done It?* with William Bendix. B&W. *(MCA, Sept. 14)*

BYE BYE BABY (1988) Brigitte Nielsen's the doctor, Carol Alt's the billiards champ and Jason Connery's the boy who just can't say no to spandex. Rated R. *(Prism, Oct. 5)*

CHECKING OUT (1989) Death-obsessed suburbanite Jeff Daniels drives his kin to the verge of murder. With Melanie Mayron. Rated R. *(Virgin, Oct. 4)*

DREAM A LITTLE DREAM (1989) Older couple transcends into teen couple's bodies. With Meredith Salenger and the dueling Coreys (Feldman and Haim). With Jason Robards, Piper Laurie. Rated PG-13. *(Vestron, Sept. 6)*

THE DREAM TEAM (1989) A field-trip misfire lands four (more) loonies on the Manhattan streets. With Michael Keaton, Christopher Lloyd, Peter Boyle, Stephen Furst. Rated PG-13. *(MCA, Oct. 5)*

HER ALIBI (1989) *Her* being Paulina Porizkova. *Alibi* being Tom Selleck, a mystery writer out to prove her innocence. In a murder case, that is. Rated PG. *(Warner, Sept. 13)*

NORMAN'S AWESOME EXPERIENCE (1989) Two guys and a babe go back in time. Physics whiz Tom McCamus, like, deals with the Roman Empire. Rated PG-13. *(South Gate, Oct. 5)*

POWWOW HIGHWAY (1989) A hulking American Indian embarks on a vision-quest in his '64 Buick Wildcat. Rated R. *(Cannon, Sept. 20)*

SKIN DEEP (1989) Hollywood lothario John Ritter goes from bed to bottle in search of peace, gets wrecked. Rated R. *(Media, Sept. 6)*

SUSPENSE

BLIND FEAR (1988) Shelley Hack checks in to a deserted hotel where psycho killers offer to "turn down her bed." Rated R. *(Academy, Oct. 12)*

CRIMINAL LAW (1989) A serial murderer (Kevin Bacon) tangles a talented lawyer (Gary Oldman) in his sociopathic web 'o death. Rated R. *(HBO, Oct. 4)*

DRAMA

ECHOES OF DARKNESS (1987) Peter Coyote and Robert Loggia: respected educators by day, twisted killers by night. Stockard Channing dies early. *(New World, Sept. 12)*

LAWRENCE OF ARABIA (1962) Peter O'Toole unites the Arabs against the Turks. With Alec Guinness, Omar Sharif. Director David Lean's restored letterboxed version. Rated PG. *(RCA/Columbia, Oct. 19)*

LOST ANGELS (1989) Beastie Boy Adam Horovitz debuts as (surprise!) a troubled youth. Shrink Donald Sutherland tries to understand. Rated R. *(Orion, Oct. 26)*

SCI-FI

MOONTRAP (1988) It's set for space *mensch* Walter Koenig (*Star Trek*'s Chekov), by nasty lunar robots. Rated R. *(SGE, Sept. 13)*

HUMOR

LOUIE ANDERSON: MOM! LOUIE'S LOOKING AT ME AGAIN (1989) Stand-up angst with the chubby comic. *(J2, Oct. 12)*

PENN & TELLER GO PUBLIC (1989) A cool 30 minutes' worth of tricks and scams. *(Vestron, Sept. 27)*

HORROR

PET SEMATARY (1989) Crushed kitty cat comes back from the dead, but he don't like Tender Vittles no

Grim Gwynne at death's door.

more. Gory shocks ensue. With Dale Midkiff, Fred Gwynne. Rated R. *(Paramount, Oct. 11)*

PUPPET MASTER (1989) It's William Hickey, and he sics his malicious marionettes on poor Paul Le Mat and Barbara Crampton. Rated R. *(Paramount, Oct. 11)*

SUSPIRIA (1977) Jessica Harper suspects that her new dance school has ties to Satan. With Joan Bennett. Directed by Dario Argento. R-rated, unrated and letterboxed versions available. *(Magnum, Oct. 5)*

ODDITIES

THE LAST MOVIE (1971) A.k.a. *Chinchero*. In actor-director Dennis Hopper's followup to *Easy Rider*, American moviemakers disturb a Peruvian village. With Peter Fonda, Sylvia Miles. Rated R. *(UAV, Sept. 19)*

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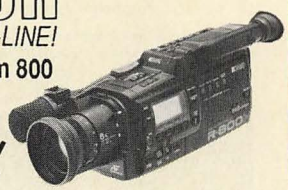

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·TEST REPORTS·

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SUMMARY

Pioneer Combination Laser Disc/CD Player, Model CLD-91

While the current re-emergence of interest in laser video has quite a bit to do with the new affordability of the format (see our reassessment of the Pioneer CLD-1070 on page 133), that doesn't mean that the deluxe, all-frills, pricey combi player is falling by the wayside. This model, Pioneer's latest top-of-the-line player, is a great example of a laser dream machine.

This is one of the most versatile multidisc players we've ever encountered. With myriad digital special effects, automatic flip-side play of eight- or 12-inch laser discs, a jog/shuttle wheel, incredibly sophisticated programming capabilities and more, it simply packs everything a laser videophile could want into one amazing package. We can't neglect the fact that it also plays five-inch audio CDs and CD-Vs, not to mention three-inch CD singles (providing, of course, you can find any).

And it plays them all very well. Video quality on this player was impeccable, with terrific resolution and clean colors. Audio playback was awesome in all respects, with signal-to-noise ratios for all digital audio parameters coming in at over 100 dB every time, with stereo separation to match.

Sure, the list price is not cheap ($2,000), but this is a do-everything machine, and for anyone serious about his or her home entertainment system, it's a worthwhile—maybe even essential—investment.

FEATURES

In addition to its automatic flip-side play capability (accomplished with a newly developed laser pickup mechanism), the CLD-91 has a host of digital features, including eight-bit picture memory that permits a freeze-frame on screen while sound continues in real time. While discs made in the CAV mode already allow such special effects as freeze-frame, slow-motion and frame-by-frame viewing, the digital memory allows access to these effects on longer CLV discs. Added are a few picture-manipulating capabilities, such as mosaic and solarization.

The CLD-91 has an S-video output for hookup to similarly equipped monitor/receivers. Combined with the player's digital time base corrector, S-video refines picture quality, cutting down on color bleeding and other picture problems.

LAB MEASUREMENTS:

Pioneer Combination Laser Disc/CD Player
Model Number: **CLD-91**
Serial Number: **TF393070YD**

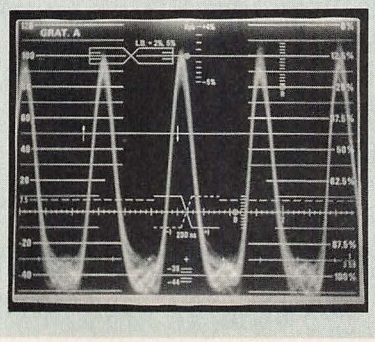
VIDEO SECTION

FREQUENCY RESPONSE (at 4.20 MHz)	
Video Output	**-1.34 dB**
SIGNAL-TO-NOISE RATIOS	
Red-Field Chroma (AM/PM)	
Video Output	**44.0/35.6 dB**
Luminance	
Video Output	**40.5 dB**

ANALOG AUDIO SECTION

OUTPUT LEVEL	
CX On/Off	**1.6/.55 Volts**
THD AT REFERENCED OUTPUT	
CX On/Off	**.1/.06%**
TOTAL HARMONIC DISTORTION	
(1 kHz, 75% modulation)	
CX On/Off	**.08/.06%**
SIGNAL-TO-NOISE RATIO	
CX On/Off	**82.5/61.7 dB**

Stairstep Linearity



The player's programming capabilities are multifold; almost anything you could want, this player can do. In the case of videodiscs, you can instruct it to play chapters in any order. The intro-scan feature plays the first eight seconds of every chapter on a disc. Up to 20 items are programmable at one time, and you can create as many as 149 different files, each corresponding to the programming of one given disc. On-screen displays aid in the programming of different files.

The jog/shuttle wheel is on both the player and its remote control; with it you can adjust playback speed from freeze-frame to frame-by-frame advance, half speed and normal speed. The shuttle portion of the device lets you fast-forward or reverse from two to 10 times normal speed.

CONTROLS

When you first see the CLD-91 you'll probably wonder, as we did, where the disc drawer is. The entire front panel of the player is filled with an elaborate display area and various buttons for programming and side selection. Press the open/close button and the display area tilts down and the disc drawer slides out. This drawer accepts three-inch CDs, five-inch CDs and CD-Vs and eight- and 12-inch laser discs.

Additional switches along the unmovable lower edge of the panel include forward and reverse skip buttons (for passing over videodisc chapters or CD tracks) and a button that turns the fluorescent display on and off. The display itself offers two numerical calendars, one for side A chapters, the other for side B; it also shows the type of disc playing and an enormous amount of programming information.

Most of the special effects and digital storage functions can be initiated via the remote control, which also duplicates the control functions on the front panel. By putting so many controls on the remote, Pioneer has managed to provide an uncluttered and elegant look for the front panel of the machine. On the other hand, learning to use the 42 buttons on the remote will necessitate a careful reading of the owner's manual.

The rear panel of the CLD-91 features two video output terminals, an optical digital output terminal (for connection to an amplifier with an optical input, which reads the optically produced digital signal), two audio outs, an S-video output and control in/out jacks for hookup to other similarly equipped Pioneer products. Notably absent from the player is any RF (radio frequency) output. Obviously the person who's going to invest in this kind of equipment is not going to want to hook it up to a monitor/receiver via the TV antenna input, a move somewhat akin to serving beluga caviar on plastic plates.

TEST RESULTS

Video frequency response was virtually flat out to 4.20 MHz (the highest test frequency on APEL's test disc); at that frequency, response was down by a mere 1.34 dB (Fig. 1). The AM chroma signal-to-noise ratio was a very good 44.0 dB, while luminance was a good but not outstanding 40.5 dB. Color reproduction was excellent, both in terms of correctness of hues and degree of saturation. As the vectorscope picture in the chart shows, most colors hit their

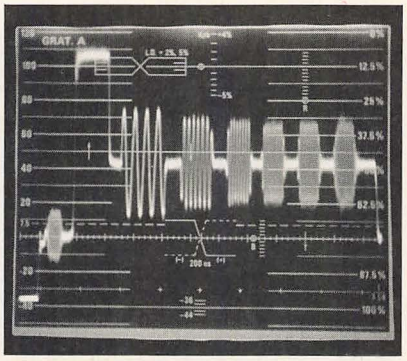


Fig. 1. Frequency response: excellent.

marks almost perfectly. Stairstep linearity was also excellent, with deviation from perfect linearity never exceeding 5%; reproduction of gray tones between black and white will be crisp and true.

Analog audio circuitry provided excellent sound reproduction, enhanced of course by the CX noise reduction circuitry, which, when applied, resulted in audio signal-to-noise measurements over 80 dB. This performance was of course bettered by the digital audio section and CD playback circuitry, both of which exhibited virtually flat frequency response from 17 Hz to 20 kHz, signal-to-noise ratios of well over 100 dB and distortion levels that barely exceeded .01% at any frequency.

The CLD-91 is, to say the least, an elegant and full-featured player that matches its multiple functions with excellent performance. People who buy this player can explore the machine for weeks before digesting all of its features. It's not necessarily the ideal model for breaking in a consumer unfamiliar with the laser format—it's much too sophisticated—but for the laserphile, it's an immediate delight. —Len Feldman

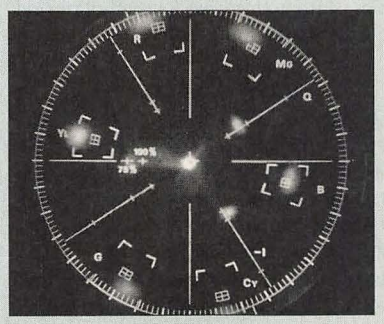
DIGITAL AUDIO SECTION

OUTPUT LEVEL	**2.14 Volts**
TOTAL HARMONIC DISTORTION (at 0 dB)	
20 Hz	.025%
1 kHz	.006%
10 kHz	.009%
16 kHz	.01%
SIGNAL-TO-NOISE RATIO	
De-emphasis in	105.8 dB
De-emphasis out	105.0 dB
DE-EMPHASIS ERROR	
1 kHz	+.04 dB
5 kHz	-.07 dB
16 kHz	+.035 dB
LINEARITY ERROR	
+0 dB to -50 dB	.11 dB
FREQUENCY RESPONSE	
20 Hz to 20 kHz	+0 dB to -.5 dB
CHANNEL SEPARATION (at 0 dB, 1 kHz)	
Left/Right	101.7/102.5 dB

COMPACT DISC SECTION

OUTPUT LEVEL	**2.14 Volts**
TOTAL HARMONIC DISTORTION (at 0 dB)	
17 Hz	.05%
1 kHz	.006%
10 kHz	.016%
16 kHz	.012%
SIGNAL-TO-NOISE RATIO	
A-weighted	104.3 dB
DE-EMPHASIS ERROR	
1 kHz	+.04 dB
5 kHz	+.16 dB
16 kHz	+.17 dB
LINEARITY ERROR	
0 dB to -50 dB	+.17 dB
FREQUENCY RESPONSE	
20 Hz to 20 kHz	+0 dB to -.46 dB
CHANNEL SEPARATION (at 0 dB, 1 kHz)	
Left/Right	101.5/102.0 dB

Color Accuracy



ADDITIONAL DATA

POWER REQUIREMENTS	**41 Watts**
RANDOM ACCESS TIME	**5 Seconds**
SCAN TIME	**2 Seconds**
DIMENSIONS (HxWxD, in inches)	**5⅛x18x19**
WEIGHT	**28¾ Pounds**
SUGGESTED RETAIL PRICE	**$2,000**

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

ABOUT THESE TEST REPORTS

Each piece of video equipment we test is a factory-fresh production model—the same quality you would buy in a store. After each product has been tested by APEL—Advanced Product Evaluation Laboratory, a leading independent testing facility headed by engineer Frank Barr—it goes to technical editor Len Feldman, an internationally recognized authority with more than 30 years' experience testing home entertainment products. He interprets the data and performs hands-on use tests of each piece of equipment, combining personal, practical experience with the most objective technical data available anywhere.

·TEST REPORTS·

SUMMARY

Toshiba VHS VCR, Model M-220

This two-head model is an example of the kind of VCR we don't test much these days, the basic meat-and-potatoes record/play type. What with the growing number of decks offering dozens of amazing features, it's easy to allow some less sophisticated models to pass by. Still, such decks are in some ways the bedrock of the video industry, and the Toshiba M-220 is a good model in this category. Not feature-packed, the M-220 offers users easy time-shifting and viewing options, and performs well all around. Simple timer programming, a versatile tape-remain counter and a quick-access loading system, which eliminates long waits while switching between tape transport modes, add to this deck's ease of use.

Nothing too fancy here—just convenience and quality, at a reasonable price of $360.

FEATURES

The M-220 has a 181-channel cable-compatible tuner. It incorporates the VHS index search system, which places an electronic signal at the beginning of each program on a single tape, allowing you to find a particular program easily. This deck is actually one of the few that offer this feature at a low price.

The timer can be programmed for eight events over a period of 365 days, although we doubt you'll ever have call to program the deck a year in advance. Timer setting is aided by the deck's OSP (on-screen programming) feature, which shows programming options in the form of on-screen menus. Since this is a two-head model, it doesn't offer crystal-clear slow-motion, but it will provide reasonably clear freeze-frames and fast-picture search and other effects in both the SP and EP speeds.

The tape-remain feature reveals on screen how much recording time is left on a given tape, so you don't have to squint at the display area to get this sometimes vital information. The quick-access feature cuts down on waiting time between tape transport modes, shifting from fast-forward or rewind into play almost immediately.

CONTROLS

There's not much to see on this model when the front flap is closed—just the display area at the right side of the deck, the cassette slot and the power/eject switches. It's only when the front panel is lowered that other controls are visible. Given the relatively few features offered here, the control panel itself is fairly unintimidating. The main controls are, of course, the major tape transport buttons, which are on the left of the panel; controls for programming and the VHS index search system are on the remote. The front panel also contains controls for picture sharpness, time setting and other secondary functions. The supplied remote control duplicates many front-panel controls and includes numeric keys for direct access to TV channels. It also handles all of the deck's special effects. The rear panel of the deck has the antenna input/output, direct video/audio input/output, and a channel selector.

LAB MEASUREMENTS:
Toshiba VHS VCR
Model Number: **M-220**
Serial Number: **18734080**

VIDEO SECTION

FREQUENCY RESPONSE (at 2.0 MHz)	
Video Output	
SP	**-7.36 dB**
SIGNAL-TO-NOISE RATIOS	
Red-Field Chroma (video output)	
SP (AM/PM)	**47.0/43.3 dB**
Luminance (video output)	
SP (100/50/10 IRE)	**46.3/46.2/45.3 dB**

AUDIO SECTION

OUTPUT LEVEL	
SP	**.44 Volts**
THD AT REFERENCED OUTPUT	
SP	**1.8%**
WEIGHTED PEAK FLUTTER (DIN)	
SP (avg/peak)	**.09/.12%**
FREQUENCY RESPONSE (for -3 dB)	
SP	**80 Hz to 11.0 kHz**
HARMONIC DISTORTION (at -10 dB)	
SP (100 Hz/1 kHz)	**.74/.46%**
SIGNAL-TO-NOISE RATIO	
SP	**44.6 dB**

ADDITIONAL DATA

POWER REQUIREMENTS	**20 Watts**
FAST-FORWARD TIME (T-120 tape)	**3 Min., 20 Sec.**
FAST-REWIND TIME (T-120 tape)	**3 Min., 30 Sec.**
DIMENSIONS (HxWxD, in inches)	**3½x14 15/16x13¼**
WEIGHT	**12¾ Pounds**
SUGGESTED RETAIL PRICE	**$360**

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

TEST RESULTS

Incredibly enough, APEL was able to detect a usable video signal on this conventional VHS deck as far out as 4.2 MHz (Fig. 1). Granted, there wasn't much of it—signal strength was down by 22.9 dB—but we were impressed nonetheless. At the more common conventional VHS bandwidth of 2.0 MHz, response was down 7.36 dB, not extraordinary but not bad either. Video signal-to-noise ratios were very good all around, with an excellent high of 47.0 dB for AM chroma (color strength). PM chroma (color purity) was a first-rate 43.3 dB, and in the luminance (brightness) department, figures never went below 45.3 dB. Phase saturation itself was a little below par (but this can be compensated for by turning up the color on your monitor), but stairstep linearity was quite good, with deviation from perfect linearity never exceeding 6%. Gray tones between black and white are accurately reproduced by this deck.

You'll notice in the accompanying chart that APEL is now testing VCRs only through the video output, at the SP speed. This is always where the optimum results are achieved, and it's the hookup and tape speed that *Video Review* recommends for all home video applications. There's almost always a fall-off in picture and sound quality when going through the TV antenna output and taping at the EP speed. We feel that testing the deck at the optimum hookup and speed gives the best overall picture of what the VCR can do. VCRs that claim to boost EP quality up to SP are on the way, and at that point, we'll test them to see if these claims are true.

While the M-220 is not a Hi-Fi VCR, sound was acceptable—offering very little audible wavering of tone and minimal distortion. In other areas, things weren't so rosy: the signal-to-noise ratio was a not-particularly-powerful 44.6 dB, and response was flat only from 80 Hz to 11.0 kHz.

While videophiles might turn their noses up at such minimal efforts, first-time buyers or people searching for an inexpensive second deck would do well to look here, given the kind of value the M-220 packs into its admittedly modest package. —Len Feldman

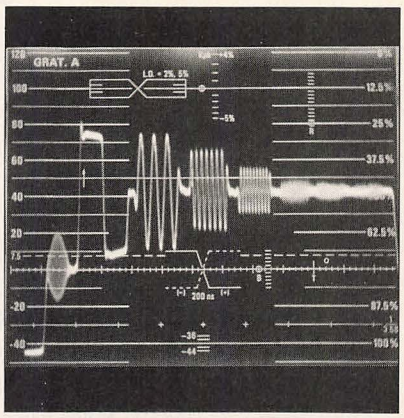


Fig. 1. Frequency response: good.

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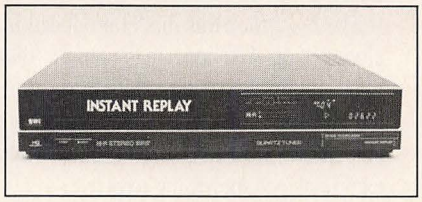

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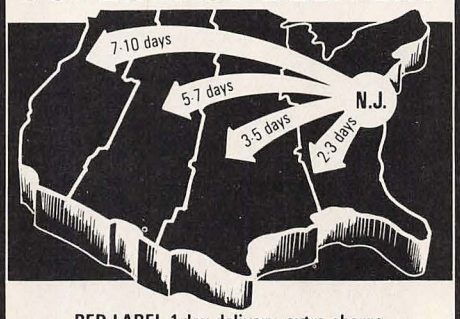

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·TEST REPORTS·

SUMMARY

Ricoh Hi8 Camcorder, Model R-800H

This is the second Hi8 camcorder we've tested (the first was Canon's A1 in the July *VR*), and while we're really sold on the concept behind the format—putting a high-resolution picture in a convenient, portable and elegantly engineered package—what we've seen so far isn't what we anticipated. Not to imply that either the A1 or this, Ricoh's R-800H, are bad camcorders. Far from it; they're quite good. Given the specs for the Hi8 format, though, they should both be better.

The resolution this model produced is a case in point. While the camera section alone put out 420 lines, in the record /play cycle, that was down to 370. That's very good—higher resolution than what you'd get from broadcast sources—but not up to the Hi8 spec, which says the format should produce at least 400 lines. Given that current S-VHS and S-VHS-C camcorders *do* produce that kind of picture, the Hi8 camp has got something to prove.

This comparison may seem like hair-splitting; taken by itself, the R-800H offers some substantial merits. The picture detail *is* outstanding (although the signal-to-noise ratios could be higher), the feature mix is excellent, and the whole package is very light and easy to use. We think Hi8 could very well be the format of the future, but nit-pickers are not going to be converted until camcorders with slightly more refined performance come around.

FEATURES

Fully automatic white balance, iris adjustment and focus—all of which can be overridden manually—are provided on this model. The R-800H also has a two-page digital superimposer for memorizing printed titles and putting them on top of shots in progress. The electronic shutter has speeds going up to a very high 1/10000 of a second. In our hands-on evaluations of such features, we've found that shooting at 1/1000 of a second (a speed also included here) is usually enough to provide good freeze-frame and slow-motion playback of fast action scenes; still, if you're going for the ultimate in precision, you might find the ultrahigh shutter speed useful.

The camcorder also has an index search feature that can be used to electronically mark up to 99 different positions on any given tape, making access to specific scenes quick and easy. The VCR section of the camcorder is relatively full-featured, with separate controls for such special effects as slow-motion and frame-by-frame viewing. Like all current 8mm gear, this camcorder has a flying erase head for clean, glitch-free edits. The edit search feature lets you zip back and forth over previously shot material and, once you cue up the desired spot, automatically places the camcorder in the record/pause mode.

As with S-VHS and ED Beta gear, you need special tape to record in the Hi8 format, but the camcorder will record conventional 8mm tapes as well. The Hi8 format also shares the now-familiar S-connector, which sends separated color and brightness signals to similarly equipped monitor/receivers and VCRs.

CONTROLS

This is one of the more logically configured, easy-to-use camcorders around, and

LAB MEASUREMENTS:
Ricoh Hi8 Camcorder
Model Number: **R-800H**
Serial Number: **9060490**

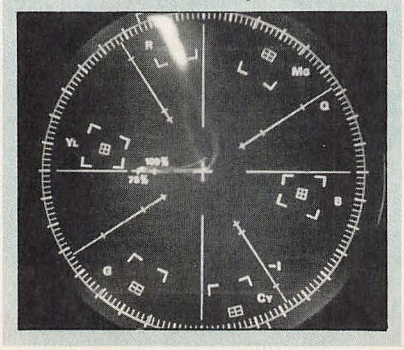
CAMERA SECTION

MINIMUM ILLUMINATION	3.6 Lux
HORIZONTAL RESOLUTION	420 Lines
COLOR CONTAMINATION	13 IRE
WHITE BALANCE	2 IRE
SIGNAL-TO-NOISE RATIOS (optimum/minimum light levels)	
Red-Field Chroma, AM	36.2/42.7 dB
Luminance	41.7/39.4 dB
MINIMUM FOCAL DISTANCE	40 inches (1/4 inch, macro)
LENS APERTURE	f1.4
ZOOM RATIO	8:1
FOCAL LENGTH	11mm to 88mm

AUDIO SECTION

MAXIMUM MIKE OUTPUT	.64 Volts
EXTERNAL MIKE SENSITIVITY	6 mv
SIGNAL-TO-NOISE RATIO	60.6 dB

Color Accuracy



COMBINED PERFORMANCE

HORIZONTAL RESOLUTION (video/TV output)	**370/340 Lines**
SIGNAL-TO-NOISE RATIOS (optimum/minimum light levels)	
Red-Field Chroma, AM (video out)	**35.2/41.8 dB**
Luminance (video out)	**41.3/40.3 dB**
Red-Field Chroma, AM (TV out)	**33.8/39.8 dB**
Luminance (TV out)	**33.4/33.1 dB**

ADDITIONAL DATA

WEIGHT (including battery and tape)	**4¼ Pounds**
DIMENSIONS (HxWxD, in inches)	**5x4⅝x13¾**
POWER ZOOM SPEED	**6 Seconds**
SUGGESTED RETAIL PRICE	**$2,199**

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

one thing that gives it an edge is the LCD window on the left-hand side. This, along with the viewfinder displays, offers a consistent and complete update (including elapsed time) of what's happening during both recording and playback.

The main power switch and edit search buttons are on the top surface of the camcorder, between the lens assembly and the VCR controls. The left side of the camcorder is comprised of the aforementioned LCD window as well as such camera-related controls as auto/manual focus, white balance adjustment, fade in/out and others. The controls for the digital superimposer, memory and color are also here.

VCR controls are at the top surface of the camcorder, to the right of the adjustable viewfinder. The cassette slot is on the right side, as is the handgrip with the run/pause button and zoom rocker switch, the direct A/V outputs and the S-video out. The camcorder battery slides onto the back surface of the model.

TEST RESULTS

The minimum required illumination for this camcorder was a terrific 3.6 lux, low enough to ensure a watchable picture under some pretty dicey lighting conditions. While white balance error was measured at an almost negligible 2 IRE, color contamination was more than a bit higher, coming in at 13 IRE. Be aware of this when shooting such objects as horizontal blinds, since that's where the unwanted color will crop up. Color purity and saturation were both fine.

As mentioned in the summary, horizontal resolution through the video out was an excellent 370 lines. While it's not up to the Hi8 spec of 400 lines, the picture is still quite impressive. The only video area that was somewhat troubling was video signal-to-noise. Here APEL made some unusual findings: Measurements at minimum illumination were, in some cases, better than those at optimum. For example, through the video output, AM chroma (color) was 35.2 dB at optimum illumination; at minimum, it jumped to a substantially better 41.8 dB. What's most annoying is the low reading of 35.2 dB, which doesn't ensure the cleanest possible picture. Measurements through the TV output were at their worst with numbers as low as 33.4 dB.

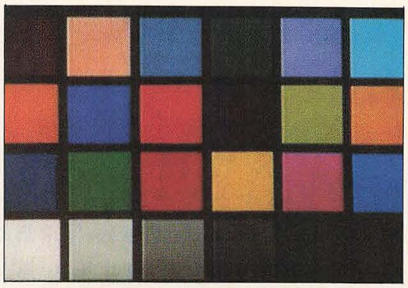


Fig. 1. Color purity: very good.

Sound was very good for this kind of camcorder, with an almost-high-fidelity signal-to-noise ratio of 60.6 dB, producing soundtracks far more vivid than other models.

In all, while we like a lot about this camcorder, certain portions of it disappoint. The material we shot with it certainly looks good, and the ergonomics are terrific. But while a good picture should speak for itself, in the wildly competitive world of consumer electronics, where spec goes against rival spec, Hi8 may have to progress a little further before it sets the videophile world on its ear.

—Len Feldman

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SUMMARY

Zenith VHS Camcorder, Model VM7150

No matter what the format, the trend in camcorders today is to incorporate a near-complete home moviemaking system into one portable package. One of Zenith's latest conventional VHS models, the VM7150, accomplishes this task well. Besides performing standard camcorder functions, this model has features that expand the range of camcorder creativity, such as a four-page digital superimposer, animation and time-lapse recording, "retake" for easily inserting new footage over previously shot material, a background music input and more. The master edit control feature allows hookup to a similarly featured VCR and makes editing tapes directly from the camcorder easier than ever.

The performance of this model was quite good, yielding about as much picture detail as is available in the conventional VHS format. We feel such features as the background music input would be more impressive if the camcorder were equipped with Hi-Fi audio tracks, but as it is, the conventional audio of this model delivered acceptable results. Weighing in at 6 ⅞ pounds with battery and tape, this camcorder is just a tad lighter than comparable models. With its list price at a not unreasonable $1,499, the VM7150 is impressive in its configuration (its features, while varied, don't present too difficult a challenge to the user) and performance.

FEATURES

The VM7150 is an exemplary example of just how full-featured a VHS camcorder can be. While it doesn't fully explore the various digital options we've seen on other models, what it does offer is choice. The one digital effect it has is a digital superimposer (here called "title memory insert"), which memorizes printed titles and puts them on top of the video picture you're shooting. On the VM7150, this feature has four separate pages of memory.

The 8:1 power zoom has two speeds (fast and slow), which are more useful for creating subtle zoom effects than the normal fast speed. The time-lapse effect can be programmed to record automatically every 15, 30 or 60 seconds, and the shots themselves can be programmed for intervals of a quarter-second, half-second and one second. The self-timer begins camcorder recording after a 60-second interval. The variable-speed electronic shutter (for recording and blur-free slow and frame-by-frame playback of outdoor action scenes) has speeds of $1/250$, $1/500$ and $1/1000$ of a second.

The retake feature (called "record search" on other camcorders) lets you zip backward and forward on a tape and automatically goes into record/pause mode when you find the spot you want, making in-camera insert editing a breeze. The camcorder's flying erase heads ensure that these and other visual inserts are noise- and glitch-free. A background music input jack lets you mix another audio source onto the soundtrack as you record.

Of course, along with these special features, the camcorder has auto focus, auto white balance adjustment, auto iris, a backlight compensation switch and audio/video fade.

CONTROLS

The left side of the camcorder body features most of the camera-related controls (auto-focus on/off, white balance, iris adjustment and others) and controls for such special features as the digital superimposer, retake function, high-speed shutter and the VHS index search system, which allows quick access to different sequences recorded on one tape. The rear of the camcorder contains the VCR playback function controls as well as the battery slot. On the right side is the usual handgrip, with a run/pause trigger and power zoom rocker switch. A second run/pause trigger is located on the other side of the camcorder.

The electronic viewfinder shows a wide variety of status displays, including elapsed time and a low-light warning. Standard accessories include a battery charger/AV adapter, an AV output cable and RF converter, and an easel/card holder for mounting printed or drawn titles that you want the digital superimposer to memorize.

TEST RESULTS

The minimum required illumination for this camcorder was 7.1 lux, which is about average these days. While your results in darkened rooms will be, well, dark, you'll be able to get a good picture in normal room light conditions.

Horizontal resolution was what we've come to expect from camcorders in the conventional VHS format; while the 360,000-pixel CCD image sensor produced 370 lines of horizontal resolution, this was down to 240

lines in the record/play cycle. White balance and color contamination figures were low enough to ensure true and vivid color reproduction whether you're shooting under sunlight, room light or even a mixture of both. Color purity was above average (Fig. 1), and color phase accuracy and saturation were about as good as we've ever seen.

LAB MEASUREMENTS: Zenith VHS Camcorder
Model Number: **VM7150**
Serial Number: **027**

CAMERA SECTION

MINIMUM ILLUMINATION	7.1 Lux
HORIZONTAL RESOLUTION	370 Lines
COLOR CONTAMINATION	6 IRE
WHITE BALANCE	8 IRE
SIGNAL-TO-NOISE RATIOS (optimum/minimum illumination)	
Red-Field Chroma, AM	39.4/37.8 dB
Luminance	43.1/41.5 dB
MINIMUM FOCAL DISTANCE	35 inches (1/4 inch, macro)
LENS APERTURE	f1.4
ZOOM RATIO	8:1
FOCAL LENGTH	8.5mm to 68mm

AUDIO SECTION

MAXIMUM MIKE OUTPUT	.58 Volts
EXTERNAL MIKE SENSITIVITY	.6 mv
SIGNAL-TO-NOISE RATIO	45.4 dB

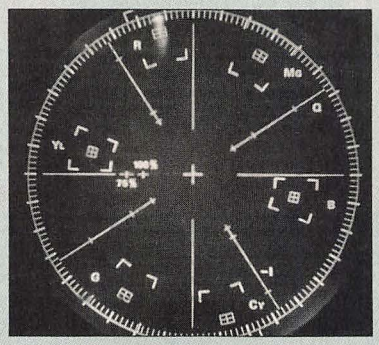
COMBINED PERFORMANCE

HORIZONTAL RESOLUTION (video/TV output)	240/230 Lines

SIGNAL-TO-NOISE RATIOS
(optimum/minimum illumination)

Red-Field Chroma, AM (video out)	40.6/38.1 dB
Luminance (video out)	45.5/45.2 dB
Red-Field Chroma, AM (TV out)	39.5/37.6 dB
Luminance (TV out)	42.4/42.2 dB

Color Accuracy



ADDITIONAL DATA

WEIGHT (including battery and tape)	6 7/8 Pounds
DIMENSIONS (HxWxD, in inches)	8 3/8x8x16
POWER ZOOM SPEED	6 Seconds
SUGGESTED RETAIL PRICE	$1,499

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

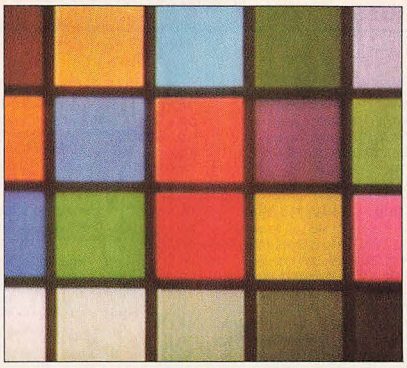


Fig. 1. Color reproduction: very good.

Video signal-to-noise ratios were fine all around, particularly in the luminance (brightness) category, where they got as high as 45.5 dB, which is excellent indeed. The picture detail on this camcorder is rendered without a lot of annoying video noise. AM chroma figures were not as impressive, but were high enough to ensure that such troublesome colors as red won't look too splotchy when viewed.

Audio recording is of the conventional type, and it performed adequately. The signal-to-noise ratio was 45.4 dB, enough to ensure clearly audible soundtracks.

Easy to use, packed with features and actually lighter than comparable models, this is an excellent choice for home moviemakers who want to stay with the familiar conventional VHS format. —Len Feldman

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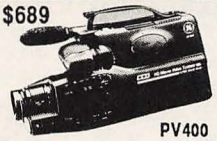

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·TEST REPORTS·

SUMMARY

Pioneer Combination Laser Disc/CD Player, Model CLD-1070

In our original review of this model in the Aug. '89 *VR*, we praised it as an exceptional machine offering terrific performance and versatility, not to mention *value*; at a $600 suggested retail, this is one of the most attractively priced pieces of audio/video gear anywhere. Unfortunately, some of the published lab measurements suggested that the CLD-1070 did have a couple of performance limitations. We have since discovered that these measurements were incorrect.

The measurements in question pertained to the compact disc section, in which we published a signal-to-noise ratio of 79.3 dB—pretty low for digital audio reproduction. Also, channel separation in this section was listed as 78.4 dB in the left channel and 79.0 dB in the right. APEL has rechecked the sample originally tested and discovered that, due to human error, the wrong numbers were generated. The actual figures, as reflected in the chart below, are 107.8 dB for signal-to-noise ratio, and 87.8 dB for channel separation in the left channel, 89.2 dB for the right channel.

In light of these new measurements, we must retract any reservations we voiced about the CLD-1070 and give it a complete thumbs up. As we noted in the original review, video performance fully lives up to the excellence of the laser disc medium. Now we can add that its digital audio performance is equally superb, easily matching that of many first-rate dedicated CD players on the market today. This is the first time in 25 years of testing that the Advanced Product Evaluation Laboratory has generated an erroneous measurement, and both *Video Review* and APEL would like to apologize to our readers and to Pioneer.

LAB MEASUREMENTS: Pioneer Combination Laser Disc/CD Player

Model Number: **CLD-1070**
Serial Number: **TC3930F7U**

VIDEO SECTION

FREQUENCY RESPONSE (at 4.20 MHz)	
Video Output	-2.5 dB
TV Output	-2.5 dB
SIGNAL-TO-NOISE RATIOS	
Red-Field Chroma (AM/PM)	
Video Output	46.3/36.6 dB
TV Output	46.6/37.9 dB
Luminance	
Video Output	42.1 dB
TV Output	41.7 dB

ANALOG AUDIO SECTION

OUTPUT LEVEL	
CX On/Off	1.58/.57 Volts
THD AT REFERENCED OUTPUT	
CX On/Off	.18/.034%
TOTAL HARMONIC DISTORTION (1 kHz, 75% modulation)	
CX On/Off	.074/.063%
SIGNAL-TO-NOISE RATIO	
CX On/Off	75.0/57.3 dB

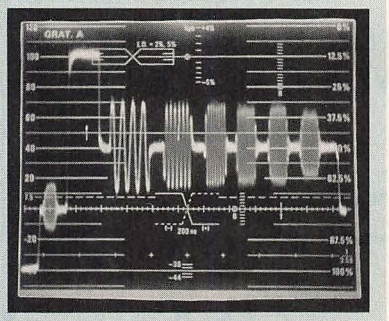
DIGITAL AUDIO SECTION

OUTPUT LEVEL	2.41 Volts
TOTAL HARMONIC DISTORTION (at 0 dB)	
20 Hz	.03%
1 kHz	.016%
10 kHz	.016%
16 kHz	.016%
SIGNAL-TO-NOISE RATIO	
De-emphasis in	92.8 dB
De-emphasis out	100.0 dB
DE-EMPHASIS ERROR	
1 kHz	+.002 dB
5 kHz	-.18 dB
16 kHz	+.054 dB
LINEARITY ERROR	
0 dB to -50 dB	+.044 dB
FREQUENCY RESPONSE	
20 Hz to 20 kHz	+.036 dB to -.22 dB
CHANNEL SEPARATION (at 0 dB, 1 kHz)	
Left/Right	84.1/88.1 dB

COMPACT DISC SECTION

OUTPUT LEVEL	2.41 Volts
TOTAL HARMONIC DISTORTION (at 0 dB)	
20 Hz	.038%
1 kHz	.016%
10 kHz	.016%
16 kHz	.016%
SIGNAL-TO-NOISE RATIO (A-weighted)	107.8 dB
DE-EMPHASIS ERROR	
1 kHz	+.07 dB
5 kHz	+.04 dB
16 kHz	-.04 dB
LINEARITY ERROR	
0 dB to -50 dB	+.06 dB
FREQUENCY RESPONSE	
20 Hz to 20 kHz	+0 dB to -.26 dB
CHANNEL SEPARATION (at 0 dB, 1 kHz)	
Left/Right	87.8/89.2 dB

Video Frequency Response



ADDITIONAL DATA

POWER REQUIREMENTS	30 Watts
RANDOM ACCESS TIME	5 Seconds
SCAN TIME	2 Seconds
DIMENSIONS (HxWxD, in inches)	4¾x16½x16½
WEIGHT	16 Pounds
SUGGESTED RETAIL PRICE	$600

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

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CG9808	CG9825
CG9810	

GE VCR'S

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...VIDEO LIMBO

Continued from page 27

Metal are virtually insurmountable," says RCA/Columbia's Larry Estes, citing one movie that was issued and then quickly withdrawn several years ago. "The same goes for *American Pop* and *The Hollywood Knights*—which is a shame because *Hollywood Knights* is an enjoyable little movie. But each of these pictures has so many overlapping layers of musical interests, that clearing the rights is next to impossible." Estes cites a Monkees oddity, the group's 1968 TV special *Thirty-Three and a Third Revolutions Per Monkee*, as another title that would be kept off the video market by virtue of rights complications for the very music that makes it interesting.

Perhaps the strangest case of a movie kept from home video because of its music is Ken Russell's *Billion Dollar Brain*, a 1967 espionage satire starring Michael Caine. The problem lies not with the glittering Richard Rodney Bennett score, however, but with less than one minute of the Beatles song "A Hard Day's Night," which is heard in a key scene.

The Beatles aren't the only recording artists whose song catalog is holding things up. People who buy the *Star Trek* Hugo Award-winning episode "City on the Edge of Forever," written by Harlan Ellison, will find the video edition somewhat different from the version originally broadcast on TV. Paramount was unable to secure the rights for Rudy Vallee's song "Goodnight Sweetheart" on the video release, and was forced to substitute other music.

Like *Billion Dollar Brain*, another movie being worked on is Columbia Pictures' *Pal Joey* (1957), starring Frank Sinatra and Rita Hayworth and based on the play and stories of John O'Hara, with music by Rodgers and Hart. RCA/Columbia announced a scheduled video release for November 1987 and an advance copy of the tape was reviewed in *VR* that month. But then the release had to be canceled because of rights problems. Those problems have now been resolved and, says RCA/Columbia's Estes, "*Pal Joey* is in the works."

Although Estes wouldn't say just how close it was to being cleared, it appears as though *The Last Picture Show*—long one of the most requested titles on home video—is also soon to become available. "The problems on *The Last Picture Show* involved the music [by Hank Williams and other country stars] and some of the old radio and TV show clips," Estes says.

Another recent release that was long delayed because of music rights problems was Robert (*Who Framed Roger Rabbit*) Zemeckis' 1978 comedy *I Wanna Hold Your Hand*. According to Mike Finnegan of Warner Home Video, it took a full 10 years to get that one released on video because of rights complications involving the Beatles songs peppering its soundtrack.

MGM/UA's Feltenstein says that his company has received numerous requests to release the 1963 John Wayne comedy *McLintock!* The problem is that MGM/UA doesn't own the movie, which UA merely distributed to theaters. The John Wayne estate actually owns *McLintock!*, along with two of Wayne's early '50s features, *Hondo* (1953) and *The High and the Mighty* (1954). All three are not on video as the Wayne estate shops them around and tries to negotiate a release.

The Old Dark House (1932) is regarded by many who've seen it as the best of James Whale's horror comedies. But few people have seen it since the '60s, when it was acquired by the late film collector Raymond Rohauer, who was always reticent about releasing the movies in his collection. They include such diverse titles as the Buster Keaton comedies and Val Guest's rock music satire *Expresso Bongo*. In the wake of Rohauer's death in 1988, however, there are indications that his partner, Alan Twiman, may be more amenable to video licensing.

Even MGM/UA, which has done more than any other video company to release the catalog of classic movies from the studio with which it's affiliated, has proved unwilling to release multiple versions of some of its major titles. In the old days, MGM, more than most other studios, kept remaking its principal successes from decade to decade. But the current management of MGM/UA has been reluctant to release the earlier versions, partly because they are in black and white (later versions were in color) and B&W video releases have not fared encouragingly. So fans of the 1937 Ronald Colman-Douglas Fairbanks Jr. *Prisoner of Zenda*, the Leslie Howard-Norma Shearer *Smilin' Through* (1932) and the 1939 British original of *Gaslight* must settle for the remakes of these titles, because MGM/UA is not convinced there is a substantial enough market for the earlier ones to justify the costs involved in a video release.

Which brings us to the bottom line: money. Apart from the occasional artistic objection (as with *Porgy and Bess*), there no longer seem to be many roadblocks to the release of lost movies that money—enough money—can't overcome. The secret is to convince the interested parties that there *is* enough money to be made on a given title to get them interested in clearing the rights. "The problem is that very few film companies have had to devote much time before now to reclaiming rights," says MGM/UA's Feltenstein. "You'd think there *would* have been someone worrying about it, but, unless a major title is involved, most studios would just let *Continued on page 142*

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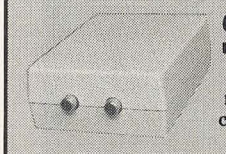

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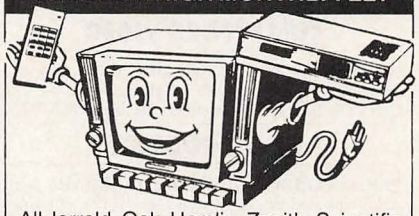

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. . . VIDEO LIMBO

Continued from page 134

these matters slide unless we start seeing some potential major public response—and the potential profits begin to look significantly more attractive than the potential problems."

Home video buffs have become the major impetus for a change in attitude. More and more potential purchasers of videocassettes and laser discs make themselves known through columns such as *VR*'s "Video Hunter" and through letters and phone calls to the companies themselves. The Irving Berlin Music spokesperson I talked with seemed perturbed and taken aback that I, for one, was expressing an active interest in *Annie Get Your Gun* and its future, and that I did not feel that the matter should be left entirely to the owner of its music rights.

MGM/UA, meanwhile, has decided to go directly to the viewing public this fall to find out what missing titles the public most wants to see on video. The company is asking viewers to choose from among a group of 25 titles that are at present unreleased. Already 175 critics from around the country (including *VR*'s) have been polled, but now MGM/UA wants to hear directly from the public. This may signal good news for at least some still-missing titles. □

Bruce Eder writes about movies, TV and video for The Village Voice.

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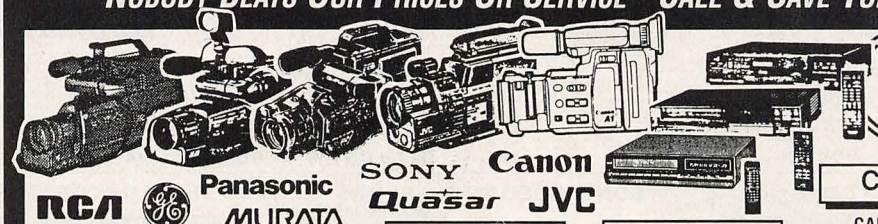

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